THE ALMOST COMPLETE 78 RPM RECORD DATING GUIDE (II)

TRIANGLE
BLUEBIRD

by

STEVEN C. BARR

Ludgate
COLUMBIA GRAPHOPHONE RECORD
Gennett
Vocalion
ARTO RECORD
BLACK SWAN
Paramount
ROMEO
The DUOPHONE

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STEVEN C. BARR

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N.B. Any violation of the above shall result in every recording in the posession of the offender being immediately transmogrified into F+ copies of Patti Page's "Tennessee Waltz" or Homer Rodeheaver Victors with 3" wide cracks! So there! And you have to take all my extra kittens, too. Especially the one that can't figure out what the litter box is for. And your children will form a Led Zeppelin tribute band and rehearse in your basement. THINK AGAIN!

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The Almost Complete 78rpm Record Dating Guide first appeared in September, 1979, at the suggestion of a number of collectors who had seen my copious, if disorganized, notes on the issue and recording dates of various record labels. It was placed on sale at a record show, and I was overwhelmed by the response, as I still am. A revised second edition was offered to collectors by mail, and again, the response was overwhelming, with the book being praised in auction lists, on radio shows featuring vintage recordings, and in discographic publications. Two printings of this edition sold out rapidly, but personal circumstances kept me from continuing the project at that point. Since then, I have been besieged by inquiries from collectors, and changes in my circumstances along with new computer technology that makes it simple to create a finished work have allowed me to satisfy the many inquirers with a new edition of the book.

The title still applies in the sense that the book, like any reference work, is still not complete. For example, I am still trying to arrange the time, finances and permission where necessary to explore record company files as they still exist. As well, there are many types of recordings which have either gone unresearched (popular vocal, standard and semi-classical, for example) or where considerable research has taken place but the results remain unpublished (country music, for example, where no comprehensive discography has yet appeared, or ethnic recordings, or classical recordings, where discographies usually cover one artist or composer and are usually maddeningly incomplete). Information is welcomed from anyone who can fill gaps in existing listings or provide informaion on labels or series not herein covered; I hope to be able to make revisions available on a regular basis, to make the book even more useful to collectors. Please note, however, that the primary aim of this book is to cover the 1900-1942 period, with supplementary post-1942 listings provided for common labels and a few of collector interest. I do not intend to sort out the morass of post-1942 labels, as this was more than adequately done by Bill Daniels, whose work may still be in print. While I can use such data for my personal files, it will probably not appear in future editions of this guide.

After three editions and twelve years, it is impossible to find space to thank all of those who assisted me from the beginning, even if I could remember them all. However, special thanks go to the following: Those whose work I researched - primarily the indefatigable and irreplaceable Brian Rust, who seems to have single-handedly organized the science of discography - and also others, such as the late Ed Moogk and Alex Robertson; Allan Debus; Bill Daniels; the many contributors to Record Research, and countless others. Those who promoted the book, including Glenn Woodcock, David Lennick, Len Kunstadt, Martin Bryan and Norman Stevens, among many others. Local collectors, such as Ross Brethour, Claude Arnold, John Black, Jerry Parker, the late Brian Boyd, and those members of the Canadian Antique Phonograph Society and IAJRC who contributed information and assistance - there are many more as well. And - finally - those, living or dead, who made the records upon which the hobby is based.

Special thanks go to Bill Frase, whose annotated copy of Rust's Dance Band Discography was of value; to Jeff Healey, with whom I have exchanged data for many years; to Colin Bray, whose encouragement (read constant badgering) helped me decide to renew the project, and my good friend Anita Hoel, who, although not part of the hobby, provided much the same service; and to "Big Sid Catlet", my long-suffering feline housemate, for not stepping on the computer keyboard too often, even when dinner was late. There are, as noted, countless other individuals who should be thanked, but some have vanished in the mists of twelve years of memory (or beer) and there is inadequate space to thank the remainder. I do wish to send thanks in advance, though, to anyone who can assist in expanding or correcting future editions of the guide by providing missing information - and, in closing, wish the best of luck to my fellow discophiles, except in the matter of finding that rare disc I'm seeking before I do !

February 29, 1992

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INTRODUCTION

From 1890 until 1960, 78 rpm records were manufactured in quantities which reached tens and even hundreds of millions yearly. When record production changed to the newer microgroove types in the 1950's, and record players no longer played the older records, they were consigned to attics, basements, garages and barns (or, all too often, to the trash) from where they are today being resurrected by collectors and nostalgia buffs interested in the music of generations past. This guide is intended to assist record collectors and others interested in old records in determining the age of their discs.

This book lists, by both catalog and matrix numbers, the majority of the 78 rpm records issued in the United States, Great Britain and Canada between 1900 and 1942, and a large number of those issued between 1942 and 1958, as well as other records using material recorded as noted. It allows approximate recording and issue dates to be determined for the many records that are not covered in the standard discographies.

The user may wonder at the curious designation, "(Almost) Complete". In fact, it is all but impossible for any reference book to be absolutely complete, especially one such as this where much of the original information is unavailable now if indeed it ever existed. Certainly, the manufacturers of these records never expected interest in them to outlast the popularity of the songs recorded, and many of the record companies vanished without a trace, their files consigned to scrap dealers. Further, the catalogs and supplements which are the only source for much of the information are themselves collectors' items, hard to find and expensive when found. Thus, there are certain categories of recordings for which the information is not contained herein. These are, for the most part (there may be others) as follows:

1. Most independent record companies from the post-1942 era. While there is a substantial amount of data available on these, its inclusion would make the **Guide** larger and more expensive. Most collectors tend to be interested in one of the two periods, also. For those collectors who are interested in these later recordings, it is recommended that they check the guide authored by Bill Daniels, which covers most labels issued between 1940 and 1960. While I cannot verify that the book is still in print, it may be available in libraries.

2. Series of records comprised of special, non-popular material, such as classical, ethnic, educational or other similar types of recordings. Much of this material has not yet been covered by discographic works, or at least those including dates of recording or issue; as well, much of this material is either of limited appeal to collectors or attracts only certain groups of collectors outside the main body of discophiles, so that little information has been published.

3. Labels produced in small quantities for specialty material, local distribution or sale by one firm, or issued for one event. Where information on such labels has been found, they are included, but many of these issues are unrecorded or yet undiscovered. It should be noted that these are often manufactured by established record companies and thus can be dated by matrix numbers or regular issues of the same material.

Some gaps in the coverage of previous editions have been filled by members of the discophile group; others remain to be filled. Anyone who has information on pre-1942 records not listed herein is welcome to send any such information to me at the address elsewhere in the guide; as well, any suggestions or comments about the guide or its contents will be gladly received. It is only hoped that this guide will assist record collectors in any way possible.

If you are not an experienced record collector, or are not familiar with the terms used to describe the various numbers appearing on a record, please read the following section before reading or using the instructions following ! (Also check the glossary.)

1. CATALOG NUMBER - this is the number which the manufacturer used to identify the record. Almost all records, except for a handful - often special-issue items - have a catalog number. It is virtually always the same on both sides, and in most cases it is the most prominent number on the label; it may appear on the surface of the record as well. This can be used, in the first section of the guide, to determine the issue date of the record. It has nothing to do with the recording date, as sides were often issued which had been recorded much earlier.

2. MATRIX NUMBER (also known as master number) - This is the number assigned to the master recording of the side in question. In some cases, a different matrix number was assigned to each attempt at recording a specific selection; in other cases, each attempt was assigned a different take designation. The take designation is only applicable to determining the date of a record when a selection was re-recorded at a later date, often by different performers, and issued under the same number as the earlier version. This was a common practice during the first decade of recording, but occured less frequently thereafter. In this case, the actual date of the later version can only be established if it is listed in a discography, as the numbers on the record will still refer to the earlier version. The matrix number may appear on the label or on the surface of the record, under the label or in the runout, which is the area between grooves and label. It may be stamped or handwritten. Note that a number under a record label will often be clearly readable if the area of the label is rubbed lightly with a soft lead pencil; this can then be erased with a soft gum eraser without damaging the label. The matrix number can be used in the second section of the guide to find the recording date of the side in question. Some record companies, most notably Victor, did not show matrix numbers; also, some companies used the runout area to indicate issue numbers on their own label(s), so these numbers may appear on other labels. These will usually be mechanically stamped and end in A or B, and must not be confused with matrix numbers.

3. CONTROL NUMBER - this is a discographic term indicating a false matrix number shown to disguise the source of a side, or to allow the record company to use a number in its own matrix sequence for a side recorded by another company. If the latter is true, an approximate date can be obtained using the issuing company's matrix listing, unless the original matrix number appears also; if the former is the case, the control number sequence may be listed in the guide as such, although the original matrix number may appear also. Control numbers are not generally found in this guide, with two exceptions: those instances where the control number is a number in the matrix number series of the issuing label, and the series used by the Plaza Music Company which appears on Oriole, Banner, and other of the labels pressed by this firm. The latter series is listed because it is used extensively and the records using it do not display the actual matrix, thus making identification of the sides a lengthy and involved process (A situation which the author plans to correct with a forthcoming publication).

4. OTHER NUMBERS - other numbers appearing on records are generally the catalog or control numbers from previous or contemporaneous issues of the side. If the former, they can be used to establish the actual age of the side in question (This was often the case with Victor, who recoupled single-sided material on double-sided records). If the latter, it is only of value if data for the label being dated is not listed, but data for the other issue is. Some records, as well, show numers which were for internal company bookkeeping and of no particular value to collectors.

HOW TO USE THE DATING GUIDE

NOTE: If you are unfamiliar with any of the terms used below, please read the preceding page or check the glossary elsewhere in the **Guide**.

To determine the approximate date of issue or recording date (the two are not always related) of a record:

1. Determine the country of issue. This should be somewhere on the label, although it is not shown on many U.S. labels. If it is not the United States, Great Britain or Canada, the record will probably not be covered by this guide unless it uses the same numbering sequence as a label from one of the aforementioned countries or uses matrices recorded there and bearing the original matrix numbers. Records not from those three countries are referred to in the following as "foreign" records.

2. If you have no estimate of an approximate date for the record, see the "Record Era Guide" at the back of the book to establish an approximate date; this can be used to verify the date established with the guide.

3. Use the index to locate listings for catalog and/or matrix numbers for the record.

4. Once you have found the listing, find the two numbers listed between which the number on the record falls. Determine the difference between your number and the closest listed number. You should then be able to extrapolate an approximate date.

5. If you cannot locate the label name in the index:
   A. It may be a foreign label, as explained above.
   B. It may be a post-1942 label, most of which are not shown, as noted in the introduction. You can verify this by checking it against the "Record Era Guide".
   C. It may be a one-off or specialty label for which no information has been found, as noted in the introduction. Check it against other records in your collection to see if the manufacturer can be identified, or check to see if a matrix number appears and it is in a listed sequence.

6. If the label has a listing, but no number similar to that on the record appears there, or if the date established by the use of the listing appears to be inaccurate in comparison with the material or artist or the appearance of the record:
   A. Any of the cases shown above in section 5 may be the case.
   B. It may be an earlier or later label using the same name as a listed label.
   C. The record may be in a series which is not listed due to data being unavailable. In this case, it may be possible to date it by matrix number.

7. If the matrix number entry only is not found or appears to be incorrect:
   A. The record may use a foreign matrix (not from the three countries noted)
   B. The matrix may be from another source, and show its original number.
   C. The number may be a control number from a sequence not listed.
   D. The number may not be an actual matrix number; it may be an issue number from another label, as noted previously, or it may be another unknown type of number.
   E. The number may be in a non-standard sequence. Some labels, most notably Columbia used different nmatrix number sequences for types of material or other purposes. These are listed where information is available.

If the record does not appear to be listed, note that many specialty labels are actually the product of established record companies "in disguise". Check the record against others in your collection to visually determine if this is the case, and if one or both sides appear elsewhere on an ordinary issue on a listed label, where they can be dated. Alse, see the introduction for a description of several types of records where are not covered in the **Guide** to any extent, and means of identifying such items.

TO THE USER:

It must be noted that any reference work can only be as accurate as the sources of information on which it is based. Matrix number entries are based primarily on record company files where they are available and accessible, and on discography entries where this is not the case. as such, where files exist, these dates are quite accurate except as noted below; where files no longer exist, these entries are based on the educated guesses of various discographers, corrected where necessary by my own estimates. Issue date entries are, in all but a few cases, estimated from recording dates, allowing four to six weeks between recording and issue, and are thus less accurate.

It is also the case that numbers, particularly matrix numbers, were not always used in strict sequential order. In some cases, blocks of numbers were assigned to various studios, some of which did very little recording. In other cases, numbers appear to have been overlooked and used later, or items were renumbered at a later date for various reasons. For those wishing more exact information it is suggested that the bibliography at the back of the book be checked for discographic publications relevant to the records in question, or that record company catalogs or more particularly monthly supplements be referred to where available.

One other situation must be noted. While every effort has been made to use the most accurate data obtainable, in the case of more obscure items the information at hand was often of a questionable nature. Information prefixed with "c."(circa) is known to be reasonably correct but not as accurate as most of the data. Information followed by "?" is assumed, estimated or otherwise suspect data, included only when no other information could be found to give approximate dates.

As noted elsewhere, where missing information can be provided or errors corrected, such informationm will be enthusiastically received by the author The address is given at the end of the preface. The purpose at hand is to make subsequent editions of the **Guide** as accurate as is humanly (yes, record collectors are human) possible.

Subsequent to completing this edition of the guide, it has been noted that it may be possible to obtain access to some file data for a number of companies, thus allowing more accurate and more complete listings for a number of labels and companies. It was not felt that it would be appropriate to further delay the appearance of this edition, so it is planned that when as much as possible of this data has been obtained it will be released in supplemental form. As well, there is a project to provide photographs of as many labels and types of labels as possible, and it was felt that this would necessitae both undue delay and a much-increased price, so that when this is completed it will also be released as a separate publication supplementing the **Guide**. Please do not make specific inquiries regarding these projects as not dates are as yet even estimated for them.

The user will please note that this book was produced by a two-finger typist with a discount desktop publishing program; any errors found will become the property of the management !

SOME NOTES TO THE USER

Both the first-time user and the owner of a previous edition of the **Guide** may find the new arrangement of the book to be somewhat baffling at first. In order to keep related material adjacent and keep the most commonly used data together, the book has been divided into sections, each one containing information on a certain group of record labels. They are as follows:

Section 1 contains data on the major firms that dominated the industry for substantial periods: Victor, Columbia, Decca and the American Record Corporation and its predecessor companies. This section will cover the majority of records encountered by most users.

Section 2 contains data on the major independent labels of the period beginning with the use of lateral cutting by independent labels in 1919 and ending with the depression. This will cover most of the records of collector interest not covered above.

The following sections contain information on smaller or short-lived independent record firms, divided into the three major periods of independent record manufacture:

Section 3 covers the independents of the 1900-08 period, who attempted to elude the patents of Victor and Columbia until enjoined by law from doing so.

Section 4 covers the numerous minor labels of the 1919-32 period, along with the handful of manufacturers of vertically cut records in the previous few years.

Section 5 covers the handful of independent labels of the 1938-42 period.

The following section (6) provides supplemental coverage on post-1942 labels, which are for the most part not in the **Guide**. The most common labels, and some of particular interest to collectors, are covered herein.

The final sections cover records from outside the United States:

Section 7 covers Canadian record labels which were not issued in the U.S. except those of the Compo Company, which are listed in section 2. Other independent labels of all periods are covered insofar as information is available.

Section 8 covers British record labels of the 1900-1942 period, with coverage extended for major labels insofar as information is available.

If the above information is not sufficient to locate entries for desired labels, the user may consult the index at the front of the **Guide**.

The user familiar with previous editions of the **Guide** should note two substantial changes in the arrangement of this edition. Firstly, the matrix number information for labels which did their own recording or used their own matrix or control sequence is included in the label listing; there is no longer a separate matrix section. Secondly, Canadian issues of U. S. labels, where different numbering sequences were used, are grouped with their U. S. counterpart; the Canadian label section includes only labels issued in Canada alone. British material continues to be in a separate section, since the is virtually no direct relation between issues in Britain and those in North America. Users should note the new arrangement of the index, however !

RECORD SERIES

The user of the **Guide** will note that many record companies used different numeric sequences for different material, and a few standard designations are used in the **Guide** for each series:

POPULAR: The is the most common series and the one most often listed in the **Guide**; many labels used only this series. In general, it comprises recordings of vocal, band or instrumental performances of popular songs, although some labels issued other material in such series. Note that some labels used separate series for instrumental and vocal records.

CLASSICAL: Major labels tended to issue serious instrumental and vocal performances on one or more series, usually priced higher than popular records, while lighter recordings of classical material usually appeared in the popular series. Smaller labels generally issued only lighter material, usually in their standard (see below) series.

COUNTRY: Catalog designations for such series included "Folk", "Hill and Country" and "Old Time Tunes". The material included was intended for rural white customers (though it sold to others as well) and ranged from commercial songs, even older popular items, to traditional performances of folk material. Earlier such recordings often appeared in the standard series.

ETHNIC: The large foreign-born population in North America created a ready market for recordings in nearly every language, and many labels sold them, some exclusively. Some used foreign recordings while others were locally recorded. Many labels used different series for each language ! A discography of such recordings has recently been issued by the University of Illinois press and it is hoped that further editions of the **Guide** will expand ethnic-series coverage.

HAWAIIAN: A few labels issued such material on a separate series. On smaller labels, such records usually contain commercial, often popular, material played on a "Hawaiian" or slide guitar along with other string instruments.

HOT DANCE: Used by Victor for a series of dance band records for Black customers.

OPERATIC: Used by a few labels for vocal classical issues, often not operatic !

RACE: A euphemistic designation for records aimed at a Black audience (later "Rhythm and Blues") usually including blues, jazz and gospel material. Such records are usually highly collectible. Decca designated one such series as "Sepia" records.

SACRED: Used for religious material. On early labels, this is usually familiar hymns, and on post-1942 labels usually gospel; the former is of little interest and the latter of considerable.

STANDARD: Used for non-popular recordings, vocal and instrumental, such as familiar songs, light classical material, novelty items, Christmas carols and the like. Early country issues are often in this series if used. These records (except the latter) are not extensively collected or documented.

It must be noted that other series, and other designations for those above, are known. Pre-1906 issues, in particular, often used seperate numerical blocks for each possible musical sub-type, creating a chaos of numbers that makes it essentially impossible to estimate dates for such issues, while some postwar labels, not covered here, used a different series for each artist.

NOTES ON SPECIAL RECORDS

The **Guide** user will note a number of references throughout various sections of the book to personal or special issues. Many record companies, most notably Columbia and Gennett but in fact almost all record manufacturers, would produce special records for anyone willing to pay for their manufacture. Most of these are quite rare, having been issued in quantities of a few hundred or even less. They were sold by performers or bands, issued to record or commemorate special events, used to promote or advertise organizations or firms or used as promotional vehicles for movies or musical events. Some carry special labels used by the record company for private recordings, and others use blank labels or test-pressing labels of the record firm involved; however, some were sold under names or labels chosen by the maker of the record. for the most part, these are not listed in the date data sections of the **Guide**, nor are they discussed in the history sections, primarily because little or nothing is known about such issues; where data is available, it is listed, and where the issues seem to consitute a label and information is available, their history is detailed in the appropriate section. Another related category, although not private records, are the issues pressed by the record companies themselves to promote or demonstrate their products.

For the most part, it is impossible to date such issues, and for this reason they are included in the list of items for which the **Guide** is of minimal value. There are, however, some circumstances under which such issues can be dated, at least approximately:

(1) The record, or one side of it, carries a catalog number in the regular sequence, or a catalog number in a sequence used for special recordings.

(2) The record shows a matrix number or numbers either in a standard sequence or in a sequence used for special recordings for which other dates are known.

(3) The label carries a year or a date (common on promotional or commemorative items or recordings of a special event)

(4) A known performer, or someone who later became known, is present, so that the record has been researched previously.

(5) As was often the case with demonstration records for record companies, one side of the record is from the comany's regular catalog and carries a matrix or catalog number allowing its date to be determined in the usual fashion.

Examples of such "labels" include Chappelle & Stinnett and Crenshaw, among others which featured one artist or band, privately recorded; Moxie, which was a promotional item for the soft drink of that name; the various Ku Klux Klan-related labels of c.1923-24; the demonstation records pressed by Columbia and other labels; many other such items exist. See the "Record Era Guide" to avoid confusing these with the thousands of independent labels of the 1940's and 1950's. The author would welcome information on any such issues for which it might become available.

SOME WORDS ABOUT RECORD PRICES

It must be noted that this is not a price guide. I have been asked about this by many purchasers and prospecive purcasers of the book. Should you specifically want a price guide, please note that there is no such thing as a guide to the price of every 78 rpm record; such a publication would be of prohibitive size and cost, even if it were possible to assemble the work! The best price guide available is Les. R. Docks' "American Premium Record Guide", a new edition of which recently appeared; it lists all of those records Docks believes to be of significant worth. While I do not concur with every entry in the book, I find it in general to be accurate - providing the user remembers that the prices listed are for records in excellent shape, which is, sadly, not how they are usually found. It is also a valuable reference work, containing pictures of virtually all record labels mentioned and listing various issues of titles which can assist in identifying pseudonymous issues of a given title.

This **Guide** can, however, assist the user in determining the value of a record. For the most part, records issued from 1936 until 1942, other than country or race items, are of average value. This is also true of popular vocal records from 1925 to 1935 (not those by noted personalities, but the regular vocalists of the era). Popular dance band fox trots of 1925-35 are of above average value, especially on labels other than Victor or Columbia. This is particularly true of 1931-34 dated records, as those from the mid-depression era are fairly scarce. Records from the pre-electric era are of average value for dance items, and below average for non-personality vocals unless the title is of interest. this covers about 1910-1925. Non-popular items from this era are of minimal value unless of other interest; this includes light classical, instrumental solos, vocal versions of hymns or old standards, and the like. Pre-1910 records (single-faced) are of at least average values, with very early original pressings of pre-1904 records and independent pre-1910 labels fairly valuable (for details on identifying original pressings, see the label section). Race, blues, country/folk and records by significant jazz performers or noted personalities are all of above average value, with some being extremely valuable.

Records from 1942 onwards are generally of below average or even minimal value, excepting blues, rhythm and blues and country records, with the former of above average value and the latter of at least average value. The most valuable items from this era are 78 rpm versions of Rock and Roll records, especially those from 1958 or later, when only a handful of 78's were pressed for the jukebox market. This area is not, however, covered to any extent in the **Guide**. In general, if the above guidelines indicate that a large portion of your records are in above average value categories, you would be well advised to check Docks or another price guide, while if most of your records fall into the average or below average categories, you would probably find very few applicable entries in price guides.

There are two other ways in which the **Guide** can assist in determining record value. First, if some significant artist was with a band or group for a period of time, the book can help you identify those records on which he or she is likely to be present. Additionally, you will notice that there are numerous labels for which only one date is entered - these, for the most part, lasted for a very short time and only issued a handful of records, and are thus of above average value to collectors of labels or researchers such as myself.

Finally, one word of advice. There is no such thing as a record without value. Many records appeal only to a small minority of collectors with certain specific interests. Some may be interested in one type of music, others in certain instruments, still others in the music of a certain artist, even if not favored by the majority of collectors. It is simply a matter of finding the collector whom the record suits. This, as well, applies to values. I have purchased valuable blues records relatively cheaply from collectors uninterested in blues, and have seen extremely high prices paid by a collector who wants, for whatever reason, a specific record offered. So take values with a grain of salt, and remember the best reason for collecting is a love of the music on the records!

HOW TO USE THE INDEX

Although it is not intended to be so, the less experienced collector, or someone familiar with an older edition of the **Guide**, may find the new arrangement of the index somewhat intimidating. Unlike previous editions, labels are listed in strictly alphabetical order, and listings include catalog and matrix number listings as well as text entries. Where several labels of the same name but different time periods or issuing countries are listed, they are identified separately as to this and listed in order of issuing country and time period issued within each country.

The type of entry is indicated by the typeface in which the page number is printed. The catalog number listing locations are shown first, in **bold** type. The locations of matrix number listings will follow; these are printed in *italic* (slanted) type If these are followed by an asterisk (*), it indicates only an entry in a list of labels. Any mentions of the label in the text are then listed, in regular type; If these are underlined, it indicates a paragraph entry specifically concerning the label, while other entries simply indicate that the label is mentioned. Cross-references, or entries providing no information except a reference to the label name, are not referenced in the index. Thus, an entry reading as follows:

ACME . . . **54***, **55**, *22*, *33*, 10, 15

would indicate that the Acme label is mentioned on page 54 in a listing which does not provide specific data, but the catalog data appears in a listing on page 55. The matrix sources for the Acme label, which for many minor labels are various larger firms, are listed on page 22 and 33. A paragraph concerning the Acme label appears on page 10, and the label is mentioned, but not detailed at length, on page 15. For the major U. S. labels, which often have a dozen or more text entries, the index information is listed separately, but for the minor labels, which may have one entry of each type (or none) space pecludes separate listings for each type of data. It should be noted that there are no specific index entries for the many British minor labels of the pre-1915 era, but such as are known are listed, along with the source if known, on page 146, at the end of the British label data section.

The user of the **Guide** should note one detail. Since many matrix series appeared on numerous labels - in some cases, twenty or more - the labels using each matrix series, other than products of the company who recorded that series, are not listed. In most cases, there will be only a single matrix listed on the page referred to; if not, the numbers and dates should make it easy to determine which series is used on the record in question. It must be noted that many labels drew from more than one source, or more than one series, and the author may not be aware of each and every source of recordings for every label. It might also be noted that many labels removed the matrix information for whatever reason, and others used false control numbers to disguise the source. Where this was consistently done the **Guide** provides information on these series as well, but this is not always the case. Finally, numbers often appear on a record which are not matrix or catalog numbers for the item in question, but may be issue numbers on other labels or numbers serving an unknown purpose for the manufacturer. Except for Grey Gull, who often designated takes with letters, the collector should be suspicious in particular of numbers ending in "A" or "B", as these are often issue numbers.

It is sincerely hoped that the new index format will prove to be efficient once the user "gets the hang" of it. The author welcomes suggestions as to possible improvements. Should you be unable to locate a record in the index, please refer to the instructions for using the **Guide** itself or the various sections on record identification, as it is entirely possible the record may not be covered in the listings in the book.

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NOTES

This area may be used by the **Guide** user to index additions and corrections. Please advise the author of them as well!

A BRIEF HISTORY OF THE RECORD INDUSTRY

Although it is fairly common knowledge, at least among record collectors, that recorded sound first appeared before an amazed public in 1877, when Thomas Edison first displayed his new invention, the phonograph, it is interesting to note that the recording industry did not appear until some years later. Edison was heavily involved with the electric light, which had proven to be a commercial success, and as a result took little interest in promoting the phonograph. Although he had suggested the possibility of making pre-recorded material available, it would not have been a practical possibility with the original "tin-foil" machine, with its poor reproduction and lack of durability of recordings.

In 1884, the Bell interests, who had been doing additional work on the invention, introduced an improved version using a wax-coated cylinder. Bell and Edison eventually aggreed to combine forces and promote the new, more practical phonograph; however, it was still envisioned as an office machine, similar in function to its descendant, the Dictaphone, and no thought was given to providing pre-recorded cylinders. This was to change in a few years, though. The new phonograph, with a coin-in-slot attachment (an early jukebox, as it were) became a popular novelty item in arcades and other amustment places. The owners of these machines discovered that their patrons much preferred to listen to the efforts of competent performers, as opposed to their own amateur attempts, and began requesting that dealers provide them with pre-recorded material to entertain their customers. The first recordings of this type known to us appeared in mid-1889, and the first recordings were made available to the public in the next year. Thus the record industry started.

At the same time, a recent immigrant, Emile Berliner, was using a monetary windfall obtained by improvements to telephone transmitters to finance research into a new concept - the idea of recording sound on a disc, making a mold from the original recording, and stamping out multiple copies of the original. The idea of a disc recording had been considered earlier - even by Edison, in fact - but was abandoned, because of the distortion inherent in the method , among other reasons. It must be noted, however, that Berliner's machine was incapable of recording, unlike the phonograph, and thus useful only for entertainment. After a futile search in the United States for a manufacturer, Berliner returned to Europe, where a toy manfacturer aggreed to produce a small version of his new invention as a novelty. A number of "plates", or records, were recorded to go along with the machine in late 1889 or early 1890, becoming the first recordings in the (more-or-less) 78 rpm format.

Berliner returned to the U.S. by 1892, and began perfecting and promoting improved versions of his "Gramophone". Limited quantities of records were manufactured during this period as well. A full-scale operation selling machines and records was in place by the end of 1895, and a spring-driven machine made available shortly thereafter; the constant speed of this proved much more satisfactory than earlier hand-wound models. The situation in the industry soon became chaotic, however, with Berliner's sales manager, Frank Seaman, leaving Berliner after a dispute regarding payment to found his own Zonophone firm. The various firms and individuals involved launched numerous lawsuits against one another, and some chicanery was involved as well. Finally, by 1902, the legal battles were settled by cross-licensing agreements which allowed the Victor Talking Machine Company, the successor to Berliner formed by Eldridge Johnson, and Columbia to press disc records, while Columbia, Edison and a few smaller companies maunfactured cylinder records.

A handful of firms took advantage of the legal chaos in the industry to press disc records without benefit of patent protection during the first decade of the 1900's; they were all forced from the field by 1908, however, leaving only Victor, Columbia and the labels they pressed under other names in the lateral-cut disc field. Some companies pressed vertical-cut discs at this time, with no great success; they were joined by Edison's entry in the disc field in 1913 - a quarter-inch thick, microgroove, vertically cut record which was only playable on Edison machines. These sold well at first, but proved too unwieldly and their accompanying machines too expensive after a few years had passed, with later issues being extremely rare.

By 1915, the phonograph industry was enjoying a boom. Numerous companies were marketing machines, many manufactured by established companies or assembled from various part sources. Many companies otherwise in the music business - piano manufacturers, music comanies, and the like - began selling phonographs under their own familiar names. Shortly thereafter, the more successful operators in the phonograph business began selling records as well. Since the patents on the standard lateral-cut records were still tied up, these firms started offering lines of vertical-cut records, providing attachments or adjustments to allow their machines to play both types of records. Finally, in early 1919, the independent companies threw caution to the winds and decided to press lateral records. Victor took them into court, of course, only to discover that their essential patents had expired and they could not legally prevent competition. The vertical-cut record became history, with only Pathe' and Edison continuing to issue them for a few more years, and numerous firms entered the record industry.

The industry entered its best years after World War I. The economy was going well, and every family wanted a talking machine and the latest dance records to play on it. Record companies appeared right and left, and a dozen or so versions of each popular tune were available. The good times were short-lived, however, partly because of adjustments in the economy and shortly thereafter because of a new and unexpected competitor - radio. By 1923, radio was all the rage, and record sales dropped. They dropped even further throughout the 1920's, as radio sets became less expensive, and a new set invented by Canadian E. S. "Ted" Rogers operated from house current, eliminating the need for batteries. Most of the independent labels left the field in the 1920's, although new firms continued to appear and disappear. Even Columbia experienced financial difficulty in 1923, eventually being refinanced by its British subsidiary. By 1929, most of the remaining independents, except Gennett and Paramount, had merged into the American Record Corporation which would all but dominate the industry during the 1930's.

The depression was almost a death blow to the record industry. Already suffering from the heavy impact of radio competition, record firms were hit hard by plummeting sales as remaining family income went for necessities rather than luxuries such as records. Paramount disappeared without a trace, absorbed by the struggling Gennett firm, which finally was acquired by the new Decca Record Company in 1934. Brunswick sold their record operations to Warner Brothers, who left the record business after a year and some months at the end of 1931, selling out to the American Record Corporation at a bargain price. Britain's two largest companies merged to form Electric and Musical Industries, Limited; this necessitated the selling of U.S. Columbia operations since EMI was also tied to RCA Victor. Columbia was acquired by the Grigsby-Grunow Corporation, a manufacturer of luxury radios, who were soon in financial trouble also. ARC finally acquired Columbia Records for the amazing price of $70,500! RCA Victor considered leaving the record business to concentrate on radio, but instead launched a line of low-priced labels, one of which, Bluebird, was continued and sold well.

In 1934, Jack Kapp, then working for Brunswick records, noted that while the more expensive lines of records were not selling well, the bargain-priced labels were selling reasonably well. What was required, he decided, was a line of inexpensive records featuring current star performers and current tunes. He obtained financing from the British firm of Decca records, and launched a namesake label in the fall of 1934, having "raided" Brunswick and other labels for a cast of stars including Bing Crosby, the Mills Brothers, Guy Lombardo and other name singers and bands. Although there were some initial difficulties, by the end of 1935 the new label was a success. Other companies competed by beefing up the rosters of their bargain labels by moving major artists to their rosters or reissuing material by noted performers (particularly those signed by Decca). Vocalion, heretofore all but ignored by ARC, became one of the company's most important labels, particularly in the race and country fields. This naturally aided record sales.

By 1937, the record business appeared headed toward health again. Record sales increased as Decca's 35-cent record and its competitors brought prices within reach, RCA's new attachment made every radio a record player at a low price, the "swing" fad made records popular with the young crowd, who wanted favorites on demand (only possible with records), jukeboxes became a feature in almost every tavern, restaurant and teen hangout (each used about 20 records a month, and there were many thousands), and, finally, the industry discovered radio could be used to promote records, not done since the early 1920's. The first "disc jockey" shows (excepting local operations, usually illicit) appeared around 1935. In the beginning, they employed a format simulating a live show, but later made no pretense about featuring recordings, inviting requests and promoting favorites. Record companies noted that records featured on these shows sold well, and soon began working with radio stations, providing promotional copies of records and press material. The recorded music format was advantageous to radio stations, especially smaller stations with limited budgets, and soon was everywhere on the airwaves., as it remains today.

By 1940, the business was once again experiencing record sales (no pun intended!) It was so successful, in fact, that for the first time in years independent companies began to enter the field. At first, they concentrated on music not readily available from the established firms, but shortly began recording popular material. World War II intervened, however, as Japanese advances in Asia cut off supplies of shellac, the necessary material for record manufacture. By 1942, it was necessary to bring in an old record to buy a new one, and scrap drives were held to collect old records (one wonders how many collectors' items were recycled !) The situation deteriorated further in June, 1942, when the head of the Musicians' Union, James C. Petrillo, noting the degree to which records were replacing live music on radio, called the union out on strike against the record companies. At first, since there was no raw material to make records, the companies refused to capitulate; by the end of 1943, however, the new companies, with no backlog of material, were required to accept union terms to stay in business and recording activity resumed. The major labels held out almost another year, signing and starting recording dates in November, 1944.

Although this book ends its coverage, nominally, in 1942, it might be advisable to continue the history of the "78". After the end of World War II, the development of vinyl plastic material made record manufacture easier. Many firms set up custom pressing plants, where anyone who wanted (and many did) could have records pressed. There were literally hundreds, perhaps thousands of record labels proliferating after 1945, many of which issued one or two records. In 1948, Columbia announced a new record format, the Long-Playing or LP record, employing a narrower groove and a playing speed of 33-1/3 rpm. It was not the first of its type (Victor produced an unsuccessful 33-1/3 rpm record in the early 1930's) but Columbia also offered an inexpensive adapter for existing record players. RCA countered with the 45 rpm single, which was designed so as to require a special player, but RCA also offered a cheap 45 adapter. Both formats were more convenient than the heavy, fragile 3-minute 78 rpm record, and by 1952 most companies offered all three formats.

In the mid-1950's, rock'n'roll burst onto the music scene. The major companies all but ignored this development at first, although Decca did sign Bill Haley as a country act. The numerous independent companies were more flexible, though, and more willing to take chances. The more fortunate small labels, such as Sun, Chess, Imperial, Dot and others found themselves with major stars on their rosters. The major labels did acquire some important figures - most notably RCA's deal with Sun Records to hire Elvis Presley - but many more stayed with the original label. In fact major labels often signed them later to discover they no longer had any appeal. No longer would the record industry consist of a handful of large firms. One related development, however, was the end of the 78 rpm record. To the teenage music fan, the "78" was bulky, ugly and "old" compared to the modern "45". As well, the smaller companies could not afford to press both formats, and most, except a few race-oriented labels with lower-income customers who owned old players, dropped 78 rpm records. By the end of 1960, the "78" was obsolete . . . except to those of us who collect them!

THE RECORDING INDUSTRY IN CANADA

Most of the history of the recording industry in Canada consists of the history of two firms, the Berliner Gram-O-Phone Company, later the Victor Talking Machine Company of Canada, and the Compo Company, and this material is contained in more detail in the history of the Compo firm later in this section. The industry originated when Emile Berliner, having sold his U. S. operation, moved to Canada in 1899 to set up a firm there. Columbia then set up a Canadian subsidiary in 1903, and started pressing operations shortly thereafter. Edison, on the other hand, never set up a factory, choosing to have their products distributed by a Canadian firm.

For the first decade, the Berliner firm and their Columbia competition were the record industry in Canada. However, as the record business grew, several firms started distributing British and U. S. records, in some cases having them pressed under their own label. The expansion was limited by the fact that Canada entered the war in 1914, but when the war ended in 1918 the expansion continued. The Berliner firm did not press records for other companies, but its chief executive, Herbert Berliner, saw that this would be a lucrative operation, and set up Compo as a custom pressing firm in 1919. In the meantime, two other noted firms had entered the industry; Pathe, whose presence would prove to be short-lived, and Brunswick, selling a line of vertical-cut records not sold in the U. S., and later their usual Brunswick line. Pathe recorded briefly in Canada, but Brunswick cut only a few special items.

In 1921, the U. S. Victor firm realized that Herbert Berliner was running his namesake firm as an independent operation and heading their major competing firm as well, and pressured Emile Berliner and the company's directors to change the situation. Finally, in 1921, Herbert was fired from the Berliner Company, shortly thereafter expanding his Compo Company to include recording activities and its own record labels. In 1924, the U. S. Victor firm acquired the Berliner operations, running them as a subsidiary company from that point. By this time, only Brunswick and Columbia were maintaining actual subsidiary operations in Canada, and both of these disappeared as their U. S. parents were acquired by the American Record Corporation, who already had arrangements with the Compo firm for release of labels and product. By 1934, Victor and Compo once again comprised the Canadian record industry, and this would remain so until the revived Columbia label, whose parent American Record Corporation had been purchased by CBS, made arrangements with a radio firm, Sparton of Canada, to press Columbia records in 1940.

The record industry once again entered boom times in the early 1940's, only to see them shut down by wartime shortages and the musicians' strike of 1942-44. While Canadian musicians were not on strike, the legal status of their recording for the U. S. owned Victor firm was doubtful, although Compo did issue a handful of sides by Canadians on the revived Apex label. However, when the war ended the industry expanded, and the flood of U. S. independent firms were glad to lease sides to Canadian companies. Many new labels were launched from 1946 onward, and while some recorded in Canada, most drew from U. S. sources. Several Canadian independent labels, in fact, were eventually taken over by the once-minor labels whose product they pressed in Canada, such as Regal by Capitol and Monogram by Mercury. While depending on independents for material meant the labels featured unknowns at first, when the rock and roll boom occurred most of the hit records in North America appeared on independent labels who had deals with small Canadian firms, allowing their success as well. In 1954, Columbia set up a subsidiary in Canada and Sparton started their own label with some success. The Compo Company was purchased by Decca records, whose product it pressed, so that the major U.S. companies and the Canadian independent firms divided the industry, similarly to the U. S. The 78 rpm record was continued into 1959 in Canada, but disappeared by 1960, ending an era started by the disc record's inventor.

THE RECORDING INDUSTRY IN BRITAIN

The recording industry got off to an early, if not very successful, start in Britain. In 1889, Emile Berliner, unable to generate any interest in his new invention, the disc record, in the U. S. (it was still generally felt that any system that allowed only playback, not recording, was of minimal use) returned to Europe looking for interest. While he was not overwhelmed with offers, he did find a German toy manufacturer who thought his disc "gramophone" would sell well as a novelty, and produced machines and 5-inch discs for the toy trade; these were extensively marketed in Britain as well. These caught on to some extent but the interest did not last, so Berliner returned to the U. S. to set up what would eventually become the Victor firm. He did enjoy gradual success there - enough that he set up a British subsidiary, the Gramophone company, in 1897, which started recording operations in 1898. In this year, the Edison Bell Company was set up to import and sell Edison machines in Britain, and in 1899 Edison established recording facilities in London, although these were closed in 1909. The final major firm appeared in 1900, when Columbia consolidated its European operatioms in London as well. In 1903, the Gramophone Company (at that point having "Typewriter" appended to its name after an attempt at marketing them) purchased the faltering Zon-O-Phone operations, selling the U. S. portion of the firm to Victor and continuing the label.

The ready availibility of the German industry, where most British records were pressed from 1889 to 1914 (and perhaps differences either in patents or marketing strategies) meant that Britain was flooded with records on various labels during the 1904-1914 period. some were marketed by the German firms, under their own or various names, while others were pressed for British firms. The most notable was Odeon, which eventually became part of Carl Lindstrom's world-wide record empire in 1911 - this included Odeon, Parlophone, Jumbo and the U. S. Okeh firm - but many lesser firms competed as well. This came to a sudden halt in 1915 after the start of World War I. Some of the affected firms disassociated themselves from their German ownership, such as Jumbo and Homochord (and Okeh in the U. S. in 1918) but most of them disappeared. They were replaced by a smaller number of British-owned labels. Columbia had faltered somewhat, being merged with Louis Sterling's Rena label and sold under that name, but Sterling arranged financing from the U. S. columbia firm in 1917 and reorganized the company.

When the war ended in 1918, the record business began to expand, as it did elsewhere. in 1920, Victor acquired control of the Gramophone Company. Carl Lindstrom, with his country no longer at war, reorganized his holdings and the Parlophone and Odeon names reappeared. With the record business booming in North America, several of the larger independents entered the British market, either by setting up subsidiary operations, as did Vocalion; by leasing their name and material to a British company, as did Brunswick; or by making arrangements to lease or exchange material, as did many companies. The former two methods proved unsuccessful - Vocalion was quickly disassociated from its U. S. parent, while the Brunswick name was used by a number of firms before finally being acquired by Decca. In 1923, a British syndicate purchased the British Columbia subsidiary from its troubled U. S. parent, and in a reversal of earlier events, the British operation refinanced and gained control of the American company, primarily in order to acquire British rights to the newly developed technology of electrical recording. The British Columbia firm also acquired Carl Lindstrom's world-wide operations in 1925, and with it the Odeon and Parlophone names. Columbia completed its acquisitions in 1928 by purchasing the French firm, Pathe, by then no longer associated with the U. S. operations under that name. Many independent firms entered the record industry during the late 1920's, both recording their own material and leasing U. S. sides from various smaller firms there.

In 1929, the third major name in the British recording industry appeared. Edward Lewis acquired the Decca Company, a successful producer of portable phonographs. He launched a line of records under that name, hiring some of the most important artists from other companies. This proved successful, and the label quickly became established - to the point where they could provide the funds for Jack Kapp to launch the namesake label in the U. S. in 1934 (there was no direct connection between the two labels. although they were closely associated). The success of Decca and the oncoming depression affected the rest of the record industry. Although not as badly hit as its North American counterpart, since radio programming did not provide as much competition and the economy was not quite so hard-hit, there was a substantial drop in sales. In 1931, the Gramophone Company and Columbia were merged to form the giant Electric and Musical Industries (EMI). Interestingly enough, this created an anti-trust violation in the U. S., since it left Victor in majority ownership of its primary rival, Columbia, and the U.S. Columbia firm was sold off. Also in 1931, the Durium Company, the U. S. firm responsible for Hit-Of-The-Week records, launched a line of plastic-coated paper records in Britain, with no more success than its U. S. counterpart.

As the decade continued, the economic conditions continued to affect the industry. Some of the smaller labels simply disappeared, but most were acquired by their competitors. Decca was particularly active in its acquisitions. They acquired British Brunswick in 1931 and Edison Bell in 1933; in 1937 they acquired the Crystalate Company, who had themselves acquired British Vocalion in 1934. With this 1937 merger, there were no significant independent firms left in the record business. The industry, however, came to a virtual standstill in 1939. Britain had entered World War II in that year, and was directly involved in warfare by 1940. This, plus the wartime shortages, made the manufacture of phonograph records a low-priority item very quickly; as well, records were taxed as a luxury item, reducing sales still further. Unlike the situation in North America, where record production resumed at full speed after strikes were settled and shellac, or substitutes, available, and then boomed after the end of the war, the industry in Britain was all but inactive through and after the war. Shortages, war damage and the concentration of industrial production on export goods all affected the industry. This meant that there was no corresponding flood of independent labels in the late 1940's, nor was a large amount of U. S. music available to the British record purchaser - the U. S. independent labels were either uninterested in or unaware of the Brithish market, and thus the country was late in discovering rock and roll.

The first independent labels began to appear in the early 1950's. One of the first was a product of the Dutch electrical giant, Philips, who set up pressing facilities in Britain in 1951 and were active by 1952. One of their first moves was to acquire the British rights to the product of U. S. Columbia, who were no longer directly affiliated with their British namesake. Other firms followed suit, and custom pressing facilities were established in the mid-fifties, allowing smaller firms to enter the industry. By the end of the decade British record buyers were enjoying a wide selection of labels and music, as the pop music industry became internationalized (EMI would add to this by purchasing the U. S. Capitol label, one of the first of such transatlantic mergers). Another result of the slow growth of the British record industry in the postwar period was the late introduction of records of other speeds. LP's did not appear in Britain until 1952, with 45"s following. As well, the equipment to play them was not readily available to the ordinary consumer, so they were slow in gaining popularity. The 78 rpm record began to disappear in 1959, but was produced until early 1962, and may in fact have been pressed later for export to markets where the wind-up phonograph was still the order of the day - thus the rumour of Beatles 78's, which would unite two otherwise separate eras !

SECTION 1

The following section contains information on the major record firms - those who sold the majority of records manufactured during the years of their existence and continued for a substantial length of time. These are Victor, Columbia, Decca, including their subsidiary labels, and the American Record Corporation, with the latter including the predecessor firms merged or acquired (excepting Columbia). The ARC labels are listed in groups by the original parent label, starting with Plaza labels followed by Brunswick, Cameo, Pathe' and Vocalion, each with its respective subsidiary labels, whether or not they continued beyond the parent label. The records listed in this section comprise 80% or more of the pre-1942 records, and about one-half of the post-1942 records, which a user of the **Guide** is likely to encounter. Note that Vocalion is listed under Brunswick (ARC) while Okeh is in section 2.

AMERICAN RECORD CORPORATION (A.R.C.)

The American Record Corporation was formed by the amalgamation of the Plaza Music Company and Cameo Records (which included Pathe) in 1929. They acquired Brunswick at the beginning of 1932 and Columbia (see preceding) in 1934, and were in turn purchased by CBS in 1938. The labels issued by the firm are listed under the parent or founding company of each, which appear by company on the following pages. Note that "ARC" is used to refer to the firm.

BRUNSWICK

The Brunswick-Balke-Collender Company was a long-time manufacturer of various items, primarily billiard tables, in 1916 when they elected to enter the phonograph business. Within a year, they started issuing a line of vertical-cut records in Canada, apparently to test the market. When the expiry of the relevant patents allowed other firms to press lateral-cut records, Brunswick quickly entered this market in the U.S., introducing a line in late 1919. Their records sold well, and they became a major name in records. In 1930, with record sales dropping, they sold their record operations to Warner Brothers. As improved methods for sound films eliminated the use of disc recordings, and record sales continued to drop, the movie firm elected to sell off the record operation once again, this time to the American Record Corporation. They acquired Brunswick and its subsidiary labels in January, 1932, and pressed them until ARC's own acquisition by CBS in 1938. The Brunswick label was dropped in early 1940 and sold to Decca, who revived it first as a reissue label in 1943, and as a popular label in 1955.

VOCALION: This label was started as AEOLIAN-VOCALION in 1917, manufactured by the Aeolian Company, a manufacturer of reproducing pianos and phonographs. They issued vertical-cut records until late 1919, when like most firms they started pressing lateral-cut records. Brunswick acquired the label at the beginning of 1925, and pressed it (although in smaller quantities) from that point onward. Only a handful of records were issued on the label from mid-1929 until 1933, when ARC revived the label as a mid-price line. After CBS acquired the ARC labels, the Vocalion name continued in use until mid-1940, when it was changed to Okeh, although using the same numbering sequence. The label was acquired with Brunswick by Decca in 1943, although the name was not used again intil the late 1950's.

MELOTONE: This label was introduced by Brunswick at the end of 1930 as a lower-priced label. It was continued by ARC when they acquired Brunswick, and was issued in the U.S. until April, 1938. It was actually continued until 1942 in Canada, primarily as a country label.

SUPERTONE: See Sears, for whom Brunswick pressed the S-2000 series. Brunswick also pressed some Silvertone records for Sears, apparently drawing from Vocalion material.

Other Brunswick-pressed special items include National Radio Advertising, a line of 12-inch transcriptions pressed in 1930-31 for radio use, and some items on the Canadian Aurora label manufactured by Brunswick's Canadian subsidiary.

CAMEO

The Cameo Record Company began issuing records at the beginning of 1922, on the Cameo label; This was followed shortly by the Muse label (below) and a number of other labels as well. Cameo was a store label for Macy's in New York, although sold elsewhere as well, for the first few years of its existence - records from this period are quite common. Macy's apparently dropped the label in 1925, and later issues, though hardly rare, are less common. Cameo started electrical recording in 1926, although no indication appears on the records. In 1928, Cameo merged with the Pathe' record firm, and a year later this new firm was one of the founding partners of the American Record Corporation. The Cameo label was dropped by ARC at the end of 1930, but Romeo (below) was continued. Cameo had a number of subsidiary labels, which are detailed below.

CAMEO-KID: This was a line of 7-inch children's records pressed in the early 1920's. These have been seen under other names as well. No details are known.

LINCOLN: Little is known about this label, which first appeared in mid-1923 and was dropped shortly after the ARC merger in 1929. The label used Cameo material and was numbered in the 2000's, duplicating Cameo issues from 1927 onward. It does not seem to have been a client label.

MUSE: This label appears shortly after the start of Cameo, and runs concurrently to Cameo issues for most of its short life; a handful in the low 300's were pressed by Cameo but used matrices from other sources. This may coincide with the short period during which Cameo pressed the Oeiole label. The Muse label was replaced by Tremont in 1924 and the latter ran until 1925.

ORIOLE: Cameo apparently manufactured the first few records issued on this label, though not using their own material. See MUSE above, and see the entry under Plaza for further information.

ROMEO: This label was first pressed in 1926, and was sold, though possibly not exclusively, by the S. H. Kress chain of stores, primarily based on the West Coast. As with Lincoln, 1927-30 issues run concurrently with Cameo. When ARC acquired Cameo, the label was continued after other Cameo/Pathe' labels were dropped as was Perfect (q.v.), with Romeo being pressed until at least 1936.

TREMONT: See Muse above.

VARIETY: Cameo pressed a label under this name for a brief period in 1927, but very little is known about it. It is unrelated to the the equally short-lived label of the same name pressed by Master in 1937.

Cameo did a limited amount of custom pressing, although not much. They pressed the first dozen or so Oriole records (see Plaza) and official Boy Scout records during the early 1920's, and some late National Music Lovers" (see Plaza also) issues in 1927. Others may exist as well.

PATHE'

Pathe' Freres first entered the record manufacturing business in France in 1894, manufacturing a line of cylinders. In 1906, they began issuing disc records, but these were unrelated to any other discs on the market. They were vertically cut, with a non-standard groove which allowed them to be played with the unique Pathe' needle, tipped with a rotating sapphire ball, which virtually eliminated wear on both needle and record, but made it impossible to play them on any machine not so equipped. As well, they played at various non-standard speeds, usually 90 rpm, started at the center with grooves running outwards, and had label information etched into the record surface. Needless to say, these did not sell well outside of France, and although they continued the odd playing system, all else was relatively standard by the time they entered the U. S. market in 1914. These records sold relatively well in the U. S. during the 'teens, but sales dropped off, as did those of all vertical-cut records, after patent expiration allowed independent firms to produce standard lateral records. In late 1920, Pathe' launched their line of Actuelle records promoted as "needle-cut" to indicate they could be played on standard machines. Less than two years later, they followed the lead of other firms and introduced a cheaper label, Perfect; shortly after this introduction the two labels, Perfect and Pathe' Actuelle, began to run concurrently, although no promotion or publicity ever at any time related the two.

Both of the labels, particularly Perfect, sold well, even though sound quality was less than perfect for the first year or two of the supposedly Perfect label, due to Pathe's practice of recording matrices on an oversize cylinder and then dubbing vertical and lateral masters from that. This produced loud rumbling noises which show up obviously, especially when the records are played on modern equipment. The vertical Pathes gradually fell from favor, and were phased out in 1925; the rarity of later issues indicates that sales must have been extremely low.

At the beginning of 1928, the Pathe' firm was acquired by Cameo records, and from this point the same sides appear on Pathe' and Cameo and subsidiary labels, although usually under different identities. This combined firm then became one of the founding partners for the American Record Corporation in mid-1929. The Actuelle label was dropped very shortly after this second merger, while Perfect was continued until April, 1938, when ARC dropped its cheapest labels.

Although Pathe' had no subsidiary labels except Perfect, they pressed or were related to the following labels, and possibly others, including some known one-off issues. All were primarily client labels:

CRESCENT: A line of c.1917 vertical-cut records pressed for a phonograph manufacturer - whose machines would not play the records ! Thus a rare label.

DAVEGA: A line of records pressed 1922-23 for a chain of retail stores in the New York City area; they drew from other sources as well.

EMPIRE/OPERAPHONE/WORLD: These labels are known to have been related to each other, but their exact relationship with Pathe' is not known. They pressed both vertically and laterally cut records, with the latter using dubs of Pathe' sides and the former from several sources. They apparently ran from 1918 to 1920, possibly ending when Pathe' began selling lateral records.

STARCK: Pathe pressed some records for this label in 1926. No details are known.

SUPERTONE: Pathe' was one of several sources for this label, sold by the Straus & Schram Company of Chicago, a music firm, 1925-27.

YORK: A short-lived 1917 label sold in Canada and derived from Crescent (above.)

PLAZA

The Plaza Music Company was apparently in existence before they entered the record industry at the end of 1921, as a supplier of musical merchandise to retailers. They launched a number of labels, listed below. They first used masters from the New York Recording Laboratories (Paramount, q.v.) and other sources, but began recording their own material late in 1922. Their masters were leased extensively to other independent companies, and they also pressed many minor labels for various clients. They also appear to be closely related to the Consolidated Record Company, the final manufacturer of Emerson records. In mid-1929, Plaza operations were merged with Cameo and Pathe', themselves combined only a few months before, to form the American Record Corporation, in a deal financed substantially by the Crystalate Company, a British firm who issued Plaza recordings overseas. This firm eventually acquired Brunsswick and Columbia before being bought by CBS in 1938. The more notable Plaza-related labels are listed below.

BANNER: The first Plaza label, and the only one to bear the Plaza name on the label, Banner was first sold in January, 1922. It appears to have been dropped around the end of 1936. One source credits the label as having been pressed for S. S. Kresge, although this has not been verified.

DOMINO: This label first appeared in 1924. It was apparently a store label for the chain of Metropolitan Stores. It was dropped in mid-1930, but was revived for a year or so in 1932.

JEWEL: This was part of a group of labels which was sold even more cheaply than Plaza's original labels, cheap though they were. The other labels in this group, such as Oriole (see below) and Challenge, were client labels. They were pressed on lower quality material, used pseudonyms for almost all issues, and used B-sides not issued on other labels. Jewel first appeared in 1927 and was dropped in 1931.

NATIONAL MUSIC LOVERS: Not all of these were recorded or pressed by Plaza, but the majority of issues used Plaza sides. The records were sold by mail in groups of eight at a very low prices. They appear to have sold well initially, but the rarity of later issues indicate sales dropped off later. The label name was changed to New Phonic in 1927, and a few more records issued.

ORIOLE: This was the store label for the McCrory chain. The first dozen or so were pressed by Cameo, although Cameo masters were not usually used; these appeared in late 1923. For the better part of a year thereafter, they were pressed by Grey Gull, who were using primarily leased masters, many from Plaza, during this period. From mid-1924 onward, Oriole records were pressed by Plaza, later ARC. The label is known to have been pressed until early 1937, and may have lasted until 1938.

REGAL: This label started life in 1920 as a lower-priced subsidiary label of Emerson, using Emerson sides issued pseudonymously. When Emerson was reorganized in 1922, the Regal Record Company was spun off as a separate firm, and became the record manufacturing arm of Plaza until ARC was organized. The Regal label was dropped in early 1932 after ARC acquired Brunswick and Melotone.

Note that Plaza and ARC pressed a large number of minor labels, many of which drew from other sources as well, throughout their existence. Most of these were "client labels", that is, labels pressed for a phonograph manufacturer, a store or chain of stores. Those known are listed elsewhere, including Challenge and Silvertone under Sears and Homestead and Herwin under their own names. Existing labels acquired by ARC are in the appropriate sections (i.e. Perfect, Melotone, Cameo, etc.)

COLUMBIA

Columbia traces its ancestry, and its name, back to the very first days of the phonograph as a commercial entity. The firm was founded as one of the distributors for the North American Phonograph Company. They began producing cylinder records around 1889. When Edison closed down the North American firm, Columbia went into business independently as the American Phonograph Company. After a drawn-out patent fight, they made licensing arrangements with Victor to allow both firms to press disc records in 1901. Their first discs appeared under the Climax name, but by 1903 were sold as Columbia records. Although Columbia records sold well, the company encountered financial difficulties when the record business slowed in 1922, and was refinanced by its British subsidiary, who wanted the rights to the electrical recording process being developed by Western Electric and licensed by Columbia. In 1931, the two major British record firms merged, and the new parent company was forced by American courts to sell off Columbia, since they were also tied to RCA Victor. Columbia was purchased by the Grigsby-Grunow Corporation, who sold luxury radios, but they themselves failed in 1934, and the Columbia label was purchased by the American Record Corporation. In 1938, the Columbia Broadcasting System (ironically, originally financed in part by Columbia Records at its founding) bought the American Record Corporation, and, logically, restored the Columbia label as the flagship line in 1939. Columbia introduced the "LP" record in 1948, and dropped 78's in 1958 (1960 in Canada) Columbia pressed a number of additional labels, both client and subsidiary, over the years. They are detailed below.

EARLY LABELS: Columbia pressed a large number of labels from its early years until 1916. While they are too numerous to list, the most notable are detailed below. Some had their own catalog series, others did not, but all can be dated by matrix number (although if the side was drawn from the back catalog the issue date may be later). See the section on early independent labels for further discussion of this group.

ARETINO/DIAMOND/HARMONY (not the later Harmony - see below)/STANDARD/UNITED: All of these were labels pressed by Columbia for phonograph manufacturers; they used oversize spindle holes so that they cannot be played on standard machines. Some use Columbia catalog numbers.

LAKESIDE: This was pressed for the mail order firm of Montgomery Ward.

MARCONI VELVET-TONE: The actual connection of the inventor, Marconi, with this label is not known. The label was pressed c. 1907, using a thin, flexible disc completely unlike the usual shellac record. The label was short-lived.

OXFORD/SILVERTONE: These labels were pressed for Sears, Roebuck and Company (q.v.)

The following labels were also pressed by Columbia.

LITTLE WONDER: This was a line of 5-inch records pressed for sale in 5-and-10-cent stores from 1914 until about 1924. Some were made by the artists who cut the selection for Columbia, but most used "house" artists. The earliest have an embossed "label" and later issues have a small paper label, first yellow then orange. The number series, which doubled as matrix and catalog numbers, was also used for other 5-inch pressings, mostly children's record, until at least 1926.

NATION'S FORUM: Columbia pressed these spoken-word records, featuring notables of the day, from 1918 to 1920, in both 10" and 12" sizes.

The following labels are based on the Harmony label, a line of lower priced records recorded acoustically from its inception until 1930.

HARMONY: This was the first low-priced label introduced by Columbia in 1925. It was dropped in 1932, along with the other low-priced labels. Many issues on the labels listed below used harmony's numbering system. It was also pressed and sold in Canada, and early Canadian issues carry a slightly different price notice.

CLARION: This was a lower-priced (35 cent) label which appeared in 1930. It used sides recorded for Harmony, but paired them differently, and some B-sides appear to have been cut for Clarion only.

DIVA: This label was pressed for the W. T. Grant chain of stores from 1927 to 1930. The issues duplicated Harmony and were numbered in parallel but 2000 higher and with a G suffix.

PARAMOUNT/PUBLIX/SPECIAL RECORDS: Columbia pressed records for a number of movie studios (including the original Metro-Goldwyn-Mayer record!) using Harmony material. Some appeared under the studio label, while others are labeled "Special Record", usually carrying the title of the motion picture which they are intended to promote.

PURITONE: This label was pressed for the Straus & Schram Company of Chicago. It did not use parallel Harmony numbering and the -S suffix suggests it was originally intened to be Supertone (and some may have been issued under that name) which was used for other Straus & Schram lines. The name was also used by Sears, which may be the reason for the change.

VELVET TONE: This label seems to have appeared c. 1926. It duplicateed Harmony with numbers 1000 higher and a -V suffix until 1931, when it began using distinct pairings and numbers. It was also pressed and sold in Canada but there is no significant difference in Canadian issues.

No client or subsidiary labels drew from the higher-priced Columbia line from 1917 onward. Some which may appear to contradict that statement are from the series below.

PRIVATE RECORDS: Columbia provided the service of recording and pressing records for anyone for a set price. Some were identified as Columbia product, but others appeared on individual labels numbered in the -P sequence, or bore catalog numbers in their own sequences.

It must be noted that Columbia acquired the General Phongraph Corporation, the manufacturers of Okeh records, in October 1926. The history of that firm, both before and after this acquisition, is detailed under the Okeh name. Columbia operated Okeh as a separate company from 1926 until 1934, and the name was used until at least 1935 and twice thereafter, from 1940 to 1945 and from 1951 onward, as a subsidiary label. Okeh had its own subsidiary labels, even after the Columbia acqusition, and these are detailed under Okeh as well.

DECCA

In 1934, the record industry was at rock bottom. The combination of the depression and the increasing popularity of radio had cut record sales by 90 per cent or more from the boom years of the early 1920's. Only two firms in the industry were enjoying any success - RCA Victor and the American Record Corporation; the others were either defunct, or, in the case of Columbia, nearly so. Jack Kapp had worked for Brunswick since the 1920's, and was still doing so at this point, after that label had been acquired by ARC. He was, however, having difficulties with the new management. In August of that year, Kapp obtained financing from the British Decca firm, after whom he naned his new label, and launched a company with a unique approach. the new Decca label would feature top stars, such as Guy Lombardo, Ted Lewis and Bing Crosby, but sell for only thirty-five cents. Prior to this, lower-priced labels generally featured lesser talent, while the stars appeared on the expensive labels.

Although there were some rocky moments in the first year or two, Kapp's approach worked. He was personally acquainted with a number of big-name recording artists through his many years at Brunswick, and he brought much of that label's roster of talent with him to Decca, along with others from Victor and Columbia. Some of the stars left Decca after a year or two, but Crosby in particular stayed with the label, and the new label became a major force in the industry very quickly. The low price disappeared after 1942, as Decca records jumped in price first to fifty and then to seventy-five cents, but the impressive roster of talent kept sales high.

In 1936 Decca negotiated an agreement with the Compo Company (q.v.) of Canada to press and sell Decca records in that country. Decca bought Compo from Herbert Berliner in 1951, operating it as a subsidiary thereafter. In 1943, Decca acquired the rights to the discontinued Brunswick label from CBS, including the reissue rights to material recorded prior to the ARC takeover of Brunswick in 1931. The label was first used strictly as a reissue label, but was revived in 1955 as a popular label, along with Vocalion, whose namr Decca also acquired in the deal. Decca continued as a major label throughout the 1950's, dropping 78 rpm pressings in 1959. It was eventually acquired by the giant Music Corporation of America, and the Decca name was dropped, although recently revived for a reissue series.

BROADWAY: In their acquisition of the remnants of the Gennett label, Decca apparently acquired the remains of the Paramount firm, which Gennett had acquired in 1932. A handful of releases were issued on a revival of the Broadway label, but no details are known. Full details of this label appear under the New York Recording Laboratories heading.

BRUNSWICK: As noted above, Decca acquired the Brunswick and Vocalion labels from CBS in 1943, following their discontinuance there. Brunswick was used by Decca 1943-51 and 1955 onward and Vocalion from about 1949 onward. Those series are listed under the label names in question, and the history under the Brunswick name in the American Record Corporation section.

CHAMPION: (see Gennett) When Decca started operations in 1934, they purchased the moribund Gennett firm in order to acquire pressing facilities. This deal included rights to the Gennett matrices still in existence, and to the Champion label as well. Decca continued the Champion label from 1934 until mid-1936, issuing both Gennett material and new recordings, in popular, country and race series; these series are listed under CHAMPION in the Gennett section.

VICTOR

The Victor (later RCA) label traces its ancestry back to the beginning of the disc record. Disc inventor Emile Berliner set up a firm in 1892 to market gramophones and records, but after legal difficulties sold the operation to Eldridge Johnson, from whom Berliner had been buying spring motors. johnson started using the Victor name in 1900, and shortly thereafter changed the firm's name to the Victor Talking Machine Company. Berliner, meanwhile, moved to Montreal, where he set up his own firm; the Berliner firm drew from Victor and was acquired by them in 1924 (see Compo for details). In 1903 Victor bought out the Zon-O-Phone Company (see below). Victor rapidly became the most successful company in the record industry, selling millions of discs yearly.. In 1926, Johnson sold the booming firm to a banking syndicate, who in turn sold it to RCA in 1929, when the companies were merged into the RCA Victor Corporation (this was not used as a label credit until 1947). RCA considered dropping record operations during the depression, but instead brought out lines of lower-priced records. When Columbia announced the LP record in 1948, Victor replied by developing the 45 rpm single, which supplanted the 78 rpm disc by the late 1950's. The company still exists today under European ownership.

MONARCH/DE LUXE/DE LUXE SPECIAL: These names were used for 10", 12" and 14" records respecively (a few 7" issues were labeled "Victor Monarch Record") from their first issues until 1904. The first issues in each had their own number series as well. From 1902 onward all used Victor numbers, and from 1904 the Victor name.

ZON-O-PHONE: In 1899, Emile Berliner and his sales agent, Frank Seaman, disagreed on financial matters. Seaman's response was to start manufacturing and selling gramophones and records under a new name, Zon-O-Phone, and, allied with the American Phonograph Company (later Columbia) to obtain an unjunction preventing Berliner from selling gramophones and records (quickly overturned). After the injunction was overturned and Victor organized, the Zon-O-Phone firm faltered and was taken over by Victor in 1903. Victor pressed a line of records under that name until 1912, identifiable by their dark green paper labels. The European Zon-O-Phone operations were acquired by the Gramophone Company (HMV) who continued to use the name until 1931.

The following are subsidiary labels, as well as the few client labels, pressed by Victor.

BLUEBIRD: The most successful of a group of lower-priced labels introduced in 1932, Bluebird first appeared as an 8-inch record before the 10-inch issues starting in 1933. The label was issued until 1945, and the name used as a series on RCA Victor in 1949.

ELECTRA-DISC: A short-lived label running concurrently with Bluebird in 1932-34.

OXFORD: Victor pressed some issues of this Sears (q.v.) label, drawing from Zon-O-Phone, c. 1908.

SUNRISE: Another of this group, first appearing in late 1932 and dropped in 1934. There was also a Sunrise label pressed by Grey Gull which is not related.

TIMELY TUNES: A label pressed by Victor for mail-order chain Montgomery Ward in 1931, these are very rare. Victor also pressed most, but not all, of Ward's own label from 1934-1941. (q.v.)

A. R. C. (PLAZA)

The following labels were pressed only by the Plaza Music Company and its successor, the American Record Corporation. For Per-fect see Pathe, Melotone see Brunswick, Vocalion see that label, Conqueror, Challenge and Silvertone see Sears labels, Romeo see Cameo. Labels which drew both from Plaza/ARC and other sources are listed under their own identities.

BANNER

1000	12/21
1070	6/22
1140	1/23
1200	6/23
1295	1/24
1360	6/24
1475	1/25
1530	6/25
1650	1/26
1770	6/26
1900	1/27
1999 to 6000	
6000	6/27
6140	1/28
6154? to 7000	
7115	6/28
7252? to 6200	
6270	1/29
6415	6/29
6555? to 0500 (Paralleled Cameo)	
0500	1/30
0700	6/30
0850? to 32000	
32000	1/31
32200	6/31
32350	1/32
32450	6/32
32650	1/33
32760	6/33
32920	1/34
33050	6/34
33300	1/35
33450	6/35

Ends at c. 33490.

In September, 1935 A new method of numbering these issues. The year's last digit (last two for some 1935 issues) was followed by the month numerically indicated, and a serial number series for each month's issues. Thus 6-08-01 (-51 for race or country issues) started the August, 1935 issue. This was used for Banner into 1936 and Melotone and Per-fect until its end in April, 1938. Oriole ran at least into 1937 and Romeo's ending date is not known.

STANDARD:

2000	1/22
2050	6/22
2067	1/23
2100	6/23
2105	1/24
2113	6/24
2120	6/26
2133	8/26
2140	1/27
2156	6/27
2173	1/28

Ends, subsequent standard issues were numbered in the popular series, with the first such issues having an S- prefix.

JEWEL

5000	4/27
5200	1/28
5275	6/28
5475	1/29
5650	6/29
5800	1/30
6050	6/30
6225	4/31

Ends.

REGAL

Emerson pressed:

900	6/20
930	1/21
985	6/21
999 to 9100	
9175	1/22

The Emerson series ends at c. 9225.

Plaza pressed:

9300	6/22
9400	1/23
9480	6/23
9585	1/24
9650	6/24
9770	1/25
9860	6/25
9950	1/26
9999 to 8000	
8075	6/26
8225	1/27
8310	6/27
8450	1/28
8550	6/28
8690	1/29
8750	6/29
8900	1/30
8999 to 9001	
9099? to 10000	
10050	6/30
10200	1/31
10279	6/31

Series ends.

101	8/31
218	2/32

Label dropped.

ORIOLE

100	9/23
180	1/24
240	6/24
300	1/25
350	6/25
525	1/26
675	6/26
775	1/27
925	6/27
1075	1/28
1275	6/28
1475	1/29

(Cont. next column)

1625	6/29
1800	1/30
1950	6/30
2150	1/31
2260	6/31
2390	1/32
2490	6/32
2620	1/33
2700	6/33
2820	1/34
2900	6/34
3060	1/35
3150	6/35

See Banner.

COUNTRY:

See the series below, which was used for both country and race issues on the labels in question.

RACE:

This series ran parallel with Romeo 5000 and Jewel 20000; other ARC labels either did not issue race records or used their popular series for them. All numbers are estimated as this material was often held.

8000	c.6/30
8030	1/31
8055	6/31
8110	1/32
8140	6/32
8195	1/33
8225	6/33
8310	1/34
8360	6/34
8415	1/35
8494	8/35

Ends.

From this point, race and country issues were numbered similar to the 1935-38 popular issues (see Banner) but the issue number started at 51.

A. R. C. (PLAZA)

DOMINO

NOTE: Domino records with 5-digit catalog numbers are Canadian (in spite of manufacturer credits on some) and are listed in the Compo section.

300	1/24
330	6/24
430	1/25
. 431 to 3432	
3500	6/25
3650	1/26
3725	6/26
3850	1/27
4000	6/27
4075	1/28
4150	6/28
4230	1/29
4310	6/29
4450	1/30
4545	4/30

Ends.

STANDARD:

0100	1/24
0145	6/25
0160	3/26
0162	11/26
0178	5/27

Ends but exact number not known.

MISCELLANEOUS

Aside from the labels mentioned at the introduction to this section, the following were labels pressed by Plaza or ARC for clients:

HOMESTEAD
LENOX
POLK
SHAMROCK STORES
(possibly others)

Date by matrix.

NATIONAL MUSIC LOVERS'/ NEW PHONIC

While this label was not pressed exclusively by Plaza, nor was it drawn exclusively out of Plaza material, it used much Plaza material; the continuation of NML as New Phonic drew primarily from Plaza product.

1000	10/22
1040	6/23
1060	1/24
1075	6/24
1100	3/25
1125	1/26
1160	6/26
1185	1/27
1205	6/27
1218 (last)	1/28

Series continued under new name.

1219	1/28
1235	6/28
1256 (last?)	1/29

Ends.

The following labels were pressed in Canada by the Compo Company and made extensive use of Plaza and ARC material:

APEX
AJAX (sold in U.S.)
DOMINO
LUCKY STRIKE
MICROPHONE
STARR (-GENNETT)
CROWN
ROYAL
STERLING
ACE
(others known)

See the Compo Company section for listings of these labels.

LITTLE TOTS' PLAYTIME

Plaza pressed 7-inch children's records under the above names and possibly others, including some listed above, such as Romeo. they seem to have started in 1923. The earlier issues use a 4000 matrix series, and 1932 onward use the ARC matrix series. The Playtime label lasted the longest, as it was still in use in the 1940's. Because of the nature of the material, it has not been extensively researched and no exact dates of recording (other than ARC-series issues) or issue are known.

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NOTES:

Plaza and ARC matreices appear on a countless variety of labels, not only in North America but in Britain, Australia and elsewhere in the world. Almost any 1922-35 record bearing a matrix number from 5000 up is likely to be using this material. Unless the date obtained from the matrix number is contradicted by other information, this provides a means of dating minor, foreign or unknown labels not listed in the **Guide**.

For American Record Corporation of California, see MacGregor.

AMERICAN RECORD CORPORATION
(The 1929 issues)

In July, 1929, the Plaza Music Company and some of its related firms merged with the already combined Cameo and Perfect firms to form the American Record Corporation. At this point, the recording operations of the three label groups were combined. Each issue on all labels used a single matrix; it bore a Pathe matrix number under the label if recorded in that studio, as most were, along with a number in the matrix series of the issuing group in the wax, on the label, or both; issues on old Plaza labels also bore a number in the Plaza control series (above). Some sides were recorded in the Plaza studio; these bore a number in the matrix series of the issuing label and may or may not have shown the Plaza matrix in the wax. This practice was discontinued in mid-October of 1929. The Plaza studio was no longer used, and all labels used matrix numbers in the ARC series, which continued the Plaza series. In a few cases, a side recorded earlier for one label might appear later on another group with an assigned "matrix" number.

A. R. C. (PLAZA)

MATRICES

The Plaza/ARC matrix series is one of the most common on independent labels, as well as the numerous labels previouslt detailed. It was also issued extensively on British labels as well.

LOCATION:
Plaza/ARC matrices almost always appear in the runout area, with a numerical take following the matrix. A few Plaza labels (see below) used the control series listed and did not show the true matrix. When Plaza acquired sides from other labels, a number in the Plaza matrix series was assigned as a control; these often do not show takes. From July to October 1929, ARC matrices were assigned numbers in the Plaza, Cameo and Pathe series with the true matrix shown under the label (unless on Plaza labels only and mastered in the Plaza series) and a control in the appropriate series on the label for all labels and in the runout of the Plaza labels. Other companies using Plaza/ARC sides may or may not show the Plaza/ARC number and take, or show the number only. The labels of these often show a control number which may be in the wax as well - see each label for details.

The series was used on all labels listed or named in this section, plus others too numerous to list.

NOTE:

This sequence was con-tinued by CBS after their purchase of ARC. The post-1939 portion of the series is listed in the Columbia section.
Brunswicks and Melo-ones use a B prefix, Columbias a CO.

5000	12/22
5180	6/23
5375	1/24
5525	6/24
5790	1/25
6037	6/25
6370	1/26
6625	6/26
7025	1/27
7300	6/27
7705	1/28
8008	6/28
8430	1/29
8790	6/29
9250	1/30
9775	6/30
10350	1/31
10675	6/31
11070	1/32
11880	6/32
12820	1/33
13400	6/33
14550	1/34
15275	6/34
16550	1/35
17600	6/35
18450	1/36
19400	6/36
20500	1/37
21150	6/37
22275	1/38
23000	6/38
23900	1/39
24725	6/39

Continues as noted.

CONTROL SERIES

This was used on Oriole, Jewel, Challenge, Banner and several others from 1926-29.

200	2/26
375	6/26
650	1/27
900	6/27
1325	1/28
1540	6/28
2000	1/29
2400	6/29

Ends at c. 2569.

A 10000 series was used on the initial issue of Domino. Some items in this series do not seem to have been issued elsewhere, although they may have unknown matrix numbers in the 5000's.
Orioles with control numbers in 2000 or 3000 series will shows matrices in the runout; It is also not unusual to see matrices shown on the label with an extra initial digit, but the record will usually show the actual matrix number (or 1+#).

NOTE:
When other labels used Plaza/ARC matrices, they often assigned control numbers, either in their own matrix series (as Pathe) or in control series for "foreign" matrices (as British Imperial and the NYRL/Paramount group). While Compo did not assign control numbers, they did dub ARC sides for unknown reasons, using a Compo matrix number.

OTHER LOCATIONS

CHICAGO:

C-500	1/33
C-585	6/33
C-675	1/34
C-800	10/34
C-1000	6/35
C-1250	1/36
C-1400	6/36
C-1725	1/37
C-1900	6/37
C-2350	10/38
C-2600	6/39

See Columbia for continuation.

LOS ANGELES:

LA-1	9/33
LA-120	3/34
LA-185	9/34
LA-300	1/35
LA-380	7/35
Series replaced by:	
LA-1000	6/35
LA-1080	1/36
LA-1125	6/36
LA-1210	1/37
LA-1370	6/37
LA-1550	1/38
LA-1660	6/38
LA-1775	1/39
LA-1950	6/39
LA-2100	1/40
LA-2250	6/40
LA-2367	9/40

Replaced by H(CO)

NOTE:
ARC also assigned a separate prefix and sequence to each recording location. Recording activities were generally sporadic at these locations and it is thus impossible to estimate dates by numbers in the sequence since the locations were often visited only once or twice per year or so.

A. R. C. (BRUNSWICK)

10" POPULAR:
(Black label)

2000	1/20
2030	6/20
2080	1/21
2115	6/21
2180	1/22
2290*	6/22
2375	1/23
2440	6/23
2540	1/24
2630	6/24
2800	1/25
2910	6/25
3000	1/26
3200	6/26
3400	1/27
3550	6/27
3750	1/28
3950	6/28
4175	1/29
4375	6/29
4680	1/30
4820	6/30
4999 to 6000	
6010	1/31
6130	6/31
6240	1/32
6350	6/32
6475	1/33
6600	6/33
6725	1/34
6915	6/34
6999 to 7301	
7350	1/35
7450	6/35
7580	1/36
7680	6/36
7768	1/37
7890	6/37
8040	1/38
8150	6/38
8300	1/39
8353	6/39
8480	1/40
8517 (last)	4/40

Ends.

* About 40 of the 2200's are renumbered 5000 popular issues; they were issued in a group in early 1922.

12" POPULAR:
(Black label)

20000	?/20
20009	1/23
20035	1/25
20044	6/26
20055	6/27
20065	6/28
20090	6/29
20104	1/32
20109	6/32
20113	1/33
20141 (last)	3/40

Ends.

10" RACE:

7000	4/27
7030	1/28
7040	6/28
7050	1/29
7075	6/29
7125	1/30
7160	6/30
7185	1/31
7210	6/31
7233 (last)	7/33

10" COUNTRY:

100	4/27
145	6/27
290	1/29

Ends 12/31.

10" VIOLET LABEL:

5000	1/20
5010	6/20
5040	1/21
5060	6/21
5080	1/22
5135	6/22
5185	1/23

Continues but few issued.

12" VIOLET:

25000	?/20
25005	8/21
25013	1/24

Ends at unknown number.

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Brunswick issued a number of series during its life for various categories of material. Where these can be dated, data follows:

10" Single-faced:

10000	1/20
10021	1/21
10043	?/22

Ends.

13000	1/20
13013	1/21
13097	1/24

Ends.

12" Single-faced:

30000	?/20
30004	1/21
30022	?/23

Ends.

35000	?/20
35003	?/23

Ends.

10" Double-faced:

10100	?/24
10157	1/25
10269	1/27

Dropped at unknown point.

15000	?/21
15057	1/24
15093	1/25
15120	6/27
15121	11/27
15181	9/28
15189	2/29

As above.

12" Double-faced:

30100	?/24
30107	1/25
30113	1/27

As above.

50000	?/21
50047	1/24
50055	1/25
50081	1/27
50149	?/28

As above.

A number of other series are known but no data is at hand. These include the 40000 Spanish series, apparently for Latin-American sale, other ethnic recordinds and short-lived classical issues, particularly those betwen 1930 and 1934 (ARC dropped most classical music on Brunswick after acquiring Columbia).

A. R. C. (BRUNSWICK)

SUBSIDIARY LABELS

MELOTONE:

M-12000	12/30
M-12190	6/31
M-12300	1/32
M-12395	6/32
M-12580	1/33
M-12700	6/33
M-12890	1/34
M-13020	6/34
M-13260	1/35
M-13400	6/35
M-13457 (last)	9/35

Subsequent issues use the ARC system of dated catalog numbers through April, 1938, when the label was dropped.

Melotones numbered in the M-900. M-14000 or 90000 series, with gold-on-blue labels, are pressed by the Compo Company in Canada and use their number series - see under those listings.

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Brunswick did not press any other subsidiary labels excep Vocalion, detailed on the next page, Supertone (see under Sears) and a line of radio programs under the National Radio Advertising name, which used Brunswick matrix numbers for their cata-log numbers. Their Canadian subsidiary pressed Aurora records which are listed under that name in section 7 of the **Guide**.

MATRICES

Issues through 1923 show matrix numbers in the runout (sideways). Some, not all, issues after 1926 will show the last two or three digits of the number in the runout. ARC pressings from these show numbers. An "E" prefix is on electrically recorded sides; 12" recordings use this sequence with an "X" prefix. This sequence may start with Canadian vertical-cut issues, but no data is at hand.

c.2000	9/19
3000	1/20
3715	6/20
5000	1/21
6000	6/21
7000	1/22
8250	6/22
9600	1/23
10775	6/23
12200	1/24
13300	6/24
14600	1/25
15900	6/25
17300	1/26
19500	6/26
21000	1/27
23500	6/27
25800	1/28

Issues prior to 27250 use a separate number for each take - those after use letter takes.

27625	6/28
29100	1/29
29900	6/29
31600	1/30
33000	6/30
35900	1/31
36800	6/31
37525	1/32

Ends. Later issues use ARC numbers.

CHICAGO:

1-CH	1/24
175-CH	9/24

Ends?

C-1000	8/27
C-2000	6/28
C-2700	1/29
C-3750	6/29
C-5000	1/30
C-5850	6/30
C-7150	1/31
C-7800	6/31
C-8400	1/32
(J)C-8851	12/32

To ARC C- series.

LOS ANGELES:

A-1	1/24
A-140	9/24

Ends?

LAE-1	?/27
LAE-33	1/28
LAE-200	6/28
LAE-390	1/29
LAE-515	6/29
LAE-675	1/30
LAE-815	6/30
LAE-910	1/31
LAE-1080	6/31

Ends at unknown poimt, to ARC LA-

Brunswick also recorded in other sites, designating the location with a prefix. No data is available on these matrices.

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NOTES

(The author wishes to be advised of corrections)

A. R. C. (VOCALION)

VOCALION

Vertical-cut:

1200.	8/17
1250	1/18

1299 to 12000

12025	6/18
12090	1/19
12160	6/19
12250	1/20

Ends.

Lateral-cut:

14000	12/19
14060	6/20
14125	1/21
14200	6/21
14285	1/22
14350	6/22
14485	1/23
14600	6/23
14740	1/24
14825	6/24
14950	1/25
15040	6/25
15180	1/26
15350	6/26
15500	1/27
15590	6/27
15720	1/28
15740	6/28
15750	1/29
15775	6/29
15830	1/30
15845	6/30
15855	1/31
15860	6/31
15865	1/32
15875	6/32
15880	1/33
15892	?/33

From this point, the series is no longer used for popular music. It was continued for ethnic issues, mostly polkas, but no dates are known except the following issue:

16026	4/42

The label was revived as a popular label with the following series. After July 1940 the label name was changed to Okeh but the series continued and earlier records still in the catalog retained their number.

25001	10/33

25021 to 2522

2600	1/34
2725	6/34
2860	1/35
2950	6/35
3125	1/36
3250	6/36
3375	1/37
3585	6/37
3925	1/38
4160	6/38
4600	1/39
4950	6/39
5375	1/40
5600	6/40
5975	1/41
6275	6/41
6525	1/42
6650	6/42
6700	1/43
6713	6/43
6715	1/44
6720	6/44
6732	1/45
6747	7/45

Ends - revived at:

6800	6/51
6850	1/52
6883	6/52
6935	6/53
7015	1/54
7030	6/54
7050	1/55
7055	6/55
7070	1/56
7077	1/57
7098	1/58
7102	6/58
7108	1/59

Continues on 45 rpm.

RACE:

1000	4/26
1020	6/26
1070	1/27
1100	6/27
1140	1/28
1175	6/28
1240	1/29
1400	6/29
1430	1/30
1500	6/30
1565	1/31
1620	6/31
1665	1/32
1680	6/32
1710	1/33
1745 (last)	7/33

Subsequent race and country issues were in popular series, but had catalog numbers prefixed with "0". .

COUNTRY:

5000	?/26
5160	6/27
5385	1/30

No other data known.

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NOTES:

Vocalions issued prior to the Brunswick takeover in 1925 used a number of various series for higher-priced and ethnic issues. No data is available on these issues, and most such series contained only a handful of items. All pressed prior to 1925 can be dated by use of the matrix numbers (q. v.)

Vocalions were pressed in Canada, but all known issues duplicated U. S. Vocalion issues except for the colour of the records.

MATRICES

Located under label at left side until 1925; Brunswick issues as parent label.

Both series below use a different matrix number for each take.

5000	11/19
6000	6/20
6800	1/21
7600	6/21
8400	1/22
9250	6/22
10650	1/23
11650	6/23
12500	1/24
13300	6/24
14090	12/24

Series ends.

New series recorded by Brunswick:

100?	12/24
875	6/25
2000	1/26
3150	6/26
4325	1/27
5200	6/27
6950	1/28
7400	4/28

Dropped. All later issues on Vocalion use Brunswick matrices until 1932, ARC thereafter.

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NOTES

A. R. C. (CAMEO)

CAMEO

200	1/22
240	6/22
300	1/23
350	6/23
450	1/24
550	6/24
650	1/25
750	6/25
850	1/26
950	6/26
1065	1/27
1160	6/27
1290	1/28

Start year-dated series:

8100	2/28
8225	6/28
8381	12/28
9000	1/29
9180	6/29
9315	12/29
0101	1/30
0275	6/30

These last numbers parallel Banner 0500 numbers (q.v.) but the exact poimt at which Cameo was dropped is not currently known.

LINCOLN

2000	1/23
2070	6/23
2150	1/24
2250	6/24
2280	1/25
2360	6/25
2450	1/26
2510	6/26
2600	1/27
2650	6/27
2760	1/28
2875	6/28
3030	1/29
3205	6/29
3350	12/29

Ends - exact point not currently known.

From mid-1927, Lincoln and Romeo ran parallel with Cameo.

ROMEO

200	c.6/26
310	1/27
400	6/27
520	1/28
645	6/28
805	1/29
975	6/29
1120	1/30
1300	6/30
1500	1/31
1620	6/31
1750	1/32
1850	6/32
1980	1/33
2070	6/33
2190	1/34
2270	6/34
2440	1/35
2530	6/35
2565	9/35

Subsequent issues used the ARC dated numbers. Exact last numerical and last Romeo issue unknown. For details of the race series (5000) see Oriole whose 8000 series this paralleled.

MUSE/TREMONT

Muse:

300	1/23
335	6/23
410	1/24
430	3/24

Name changed - exact point not known - to: Tremont:

0520	1/25
0545	7/25

Dropped.

Some use other matrix sources than Cameo.

VARIETY

All of the Cameo-pressed 5000 series are c. mid-1927, date by using matrix numbers.

MISCELLANEOUS

Cameo also pressed:

BOY SCOUT REC'DS
JUNIOR OPERETTA
NATIONAL MUSIC LOVERS (few 1200's)
ROYCROFT

and possibly others. These can be dated by using matrices below.

MATRICES

These are stamped in the run-out until mid-1927, under the label until July, 1929, and both thereafter. On label of all issues.

100	1/22
215	6/22
375	1/23
525	6/23
775	1/24
1000	6/24
1300	1/25
1475	6/25
1750	1/26
1980	6/26
2275	1/27
2500	6/27
2785	1/28
3170	6/28
3560	1/29
3950	6/29
4171 (last)	10/29

Ends - subsequent issues on Cameo and Romeo used ARC matrix numbers.

From their mid-1927 merger, Cameo and Pathe' cut material at the same session, but each firm's issues bore their own matrix numbers. See Perfect for 1929 ARC details.

NOTES AND COMMENTS

(Please advise the author of corrections)

ARC also issued a folk (country) series on post-1929 Romeo, but details are not known.

As noted, from about Pathe matrix 107900 on, the recording efforts of the combined Cameo and Pathe were united, although separate takes and in some cases separate recordings were used on each. Each label shows only a number in its own matrix series, unless the side was cut for one label and later issued on another; in that case, Cameo-based labels usually show the Pathe matrix under the label and a Cameo matrix on the label, while Pathe-based issues show the Cameo matrix under the label (occasionally with a number in their own series as well).

For a discussion of the recording and matrix number assignation in the early months of the American Record Corporation (July to October 1929) see the Plaza/ARC section.

NOTES

A. R. C. (PATHE')

PATHE

The early centre-start Pathe records were imported from Europe. Production of Pathe records in the U.S. began in 1916 for the vertical cut discs. There were numerous series designating various sizes and types of material; only the popular series are listed below.

20000	2/16
20050	6/16
20090	1/17
20160	6/17
20275	1/18
20325	6/18
20435	11/18

To new series.

22000	10/18
22050	1/19
22100	6/19
22250	1/20
22385	6/20

The following appears to continue this series, but this is not verified at this time.

20480	1/21
20540	6/21

For the continuation of this series, see Pathe Actuelle (right) which used the same numbers as its vertical cut "parent" with the addition of a zero prefixed.

12-inch:

40000	1/16
40150	1/19
40175	6/19
40212	9/20

Ends.

PATHE ACTUELLE

1) The earliest issues are under the "Actuelle" name only, while the latest are "Pathe" with the "Actuelle" in fine print.

2) As noted, this label used the same numbers as vertical cut Pathe issues. Numbers below 020400, drawn from Pathe's back catalog were issued late 1920.

022400	9/20

See Pathe remarks

020485	1/21
020540	6/21
020675	1/22
020742	6/22
020850	1/23
020970	6/23
021078 (last)	11/23

Series ends.

From this point, vocal and dance/jazz issues were in separate series, paralleling Perfect.

DANCE:

036001	12/23
036011	1/24
036078	6/24
036161	1/25
036219	6/25

"0" dropped at)36303

36322	1/26
36408	6/26
36537	1/27
36608	6/27
36702	1/28
36776	6/28
36869	1/29
36994	6/29
37069	1/30
37089	3/30

The actual last number issued may be 37083 in 2/30, although the files show 37089.

VOCAL:

032000	11/23
032020	1/24
032060	6/24
032100	1/25
32140	11/25
32180	6/26
32220	1/27
32270	6/27
32320	1/28
32365	6/28
32415	1/29
32445	6/29
32480	1/30

Ends.

STANDARD?:

021059	10/23
021100	1/24
021135	1/25
21175	6/26

Presumably continues.

"STAR" SERIES:

0250000	?/20
025070	6/22
025115	6/24
025125	1/25
025140	6/25
25160	1/26
25185	6/26
25200	1/27
25210	6/27

Last issue unknown.

For 7500 race series, see Perfect 100 series, which paralleled the Pathe Actuelle series.

Other Pathe' series issued on Actuelle use the Pathe numbers prefixed with a "0" as do those above.

EMPIRE/ OPERAPHONE/ WORLD/(Others?)

Series below are Pathe' derived. Other vertical-cut issues known; some use Lyric(q.v.) numbers.

Vertical:

6200	c.6/18
6260	1/19
6300	6/19

Ends shortly after.

Lateral:

31100	4/19
31130	1/20
31150	6/20
31175	1/21

Ends.

Issues using 500 series have the 31000 numbers in the runout also

500	6/20

Ends?

No data known for 21000/400 vocal series. Date by Pathe matrix.

. . . .

CRESCENT

Alll known c.1917

. . . .

Pathe pressed the following labels as well, along with a number of special issues; most carry the Pathe' Actuelle issue number on the label, and all have it stamped in the record surface.

APOLLO
BAMBOO GARDEN
SILVERTONE (a few)
SUPERIOR (1922)
SUPERTONE (S & S)
STARCK
There may be others.
DAVEGA (mostly from Psthe') in section 3.

A. R. C. (PATHE')

PERFECT

A more detailed account of this series may be found in Record Research magazine, issue #51/52.

Dance:

14000	6/22
14067	1/23
14122	6/23
14192	1/24
14259	6/24
14342	1/25
14400	6/25
14503	1/26
14589	6/26
14718	1/27
14789	6/27
14883	1/28
14957	6/28
15050	1/29
15175	6/29
15250	1/30
15310	6/30
15400	1/31
15470	6/31
15550	1/32
15610	6/32
15705	1/33
15765	6/33
15850	1/34
15925	6/34
16040	1/35
16110	6/35
16143	8/35

From this point, the label used the ARC system of dated catalog numbers in which the first one or two digits represented the year and the following two the month, so that Perfect 6-06-01 would have been issued in June of 1936. The label ran until April of 1938, when CBS dropped all cheap labels.

Vocal:
(Includes country)

12000	6/22
12035	1/23
12065	6/23
12100	1/24
12140	6/24
12175	1/25
12205	6/25
12230	1/26
12260	6/26
12300	1/27
12350	6/27
12400	1/28
12445	6/28
12495	1/29
12535	6/29
12560	1/30
12610	6/30
12660	1/31
12715	6/31
12770	1/32
12805	6/32
12860	1/33
12900	6/33
12965	1/34
13000	6/34
13085	1/35
13140	6/35
13162 (last?)	9/35

To dated numbers.

Standard:

11000	6/22
11210	1/25
11250	6/26
11254	3/27
11345	c.11/34

Ends

"STAR" Series:

11500	6/22
11550	6/24
11560	1/25
11575	6/25
11595	1/26
11620	6/26
11635	1/27
11645	6/27
11658	c.12/30

Ends at an unknown point.

Race:

100	3/26
119	1/27
140	1/28
150	6/30
160	1/31
170	6/31
185	1/32
0205	6/32
0220	1/33
0245	6/33
0265	1/34
0285	6/34
0305	1/35
0335	7/35

Ends 9/35; race and country records also used the dated catalog number sequence detailed at left but with the final two numbers starting at 51.

PATHE' MATRICES

Located under label if shown. Prefixes indicated the cut of the final record.

65000	1/16
66050	1/17
66600	1/18
67375	1/19
68250	1/20
68550	6/20
69080	1/21
69250	6/21
69550	1/22
69750	6/22
70000	1/23
70250	6/23
70454? to 105000	
105050	1/24
105400	6/24
105775	1/25
106090	6/25
106525	1/26
106900	6/26
107325	1/27
107600	6/27
108000	1/28
108200	6/28
108575	1/29
108850	6/29
109032 (last)	10/29

Ends.

E-2000 matrices are in the Compo (q.v.) series.

NOTE:
Subsequent Pathe' and Perfect issues used the ARC/Plaza series. From July through October 1929, after the merger, ARC issues bore the matrix in the sequence of the recording studio or the only label issued, on the record, as well as a number in the matrix sequence of the label issued both on the record and the label.
(See Plaza for details)

COLUMBIA

SINGLE-FACED

NOTES: Columbia S.F. issue numbers duplicate the matrix numbers, and since Columbia used many odd series, some issues may not be listed. Issues below 1000 may be on CLIMAX label.

1	1901
600	1/02
850	6/02
1125	1/03
1400	6/03
1700	1/04
1800	6/04
1999 to 3000	
3075	1/05
3160	6/05
3293	1/06
3400	6/06
3525	1/07
3622	6/07
3900	1/08

Double-faced records started at this point. For single-faced issues on Columbia or client labels see matrix series and add 1 month.

DOUBLE-FACED

Prefix series: A- are popular except A-3000 to A-3199 and A-7500's are educational series. E- are ethnic (not listed) Other prefixes are various special series for which no data currently on hand

10"

A-1	9/08
A-250	1/09
A-550	6/09
A-800	1/10
A-900	6/10
A-960	1/11
A-1000	6/11
A-1100	1/12
A-1180	6/12
A-1275	1/13
A-1350	6/13
A-1450	1/14
A-1550	6/14
A-1675	1/15
A-1750	6/15
A-1900	1/16
A-2050	6/16
A-2175	1/17
A-2275	6/17
A-2500	1/18
A-2600	6/18
A-2700	1/19
A-2760	6/19
A-2870	1/20
A-2965	6/20
A-2999 to A3301	
A-3360	1/21
A-3420	6/21
A-3530	1/22
A-3630	6/22
A-3800	1/23
A-3900	6/23
A-4001 (last)	8/23

To -D series.

12"

A-5001	8/08
A-5050	1/09
A-5110	6/09
A-5150	1/10
A-5325	6/11
A-5550	6/14
A-5770	1/16
A-5850	6/16
A-5940	1/17
A-6000	6/17
A-6020	1/18
A-6060	6/18
A-6100	1/19
A-6115	6/19
A-6140	1/20
A-6160	6/20
A-6180	1/21
A-6187	6/21
A-6205	1/22
A-6220	6/22
A-6230	6/23

To 50000-D series.

SUFFIX SERIES

1-D to 3176-D (10") and 50000-D are popular series. 14000-D is race, 15000-D country; others are various premium priced or special series. Most of the latter, except for such Masterworks series for which data is known, are not included. Items with other suffixes are special series, such as "-F" (ethnic) and "-G", also not listed; some can be dated by matrix number.

10" popular:

1-D	1/24
140-D	6/24
275-D	1/25
375-D	6/25
525-D	1/26
650-D	6/26
850-D	1/27
1050-D	6/27
1250-D	1/28
1400-D	6/28
1675-D	1/29
1850-D	6/29
2075-D	1/30
2210-D	6/30
2350-D	1/31
2450-D	6/31
2547-D	1/32
2626-D	6/32
2725-D	1/33
2775-D	6/33
2865-D	1/34
2950-D	6/34
3000-D	1/35
3045-D	6/35
3100-D	1/36
3135-D	6/36
3160-D	1/37
3165-D	11/37
3176-D	6/38

Ends.

CBS restarted label at 35200 in 1939 (q.v.)

12" popular:

50001-D	1/24
50013-D	1/25
50016-D	6/25
50027-D	1/27
50070-D	5/28
50150-D	1/29
50270-D	1/30
50285-D	1/31
50304-D	1/32
50341-D	12/33

May continue?

Race:

13000-D	1/24
13007-D to 14001-D	
14023-D	6/24
14050-D	1/25
14080-D	6/25
14105-D	1/26
14130-D	6/26
14180-D	1/27
14220-D	6/27
14290-D	1/28
14325-D	6/28
14390-D	1/29
14460-D	6/29
14490-D	1/30
14530-D	6/30
14560-D	1/31
14580-D	6/31
14640-D	1/32
14655-D	6/32
14675-D	1/33
14680-D	4/33

Ends.

Country:

15000-D	?/24
15050-D	1/26
15075-D	6/26
15110-D	1/27
15150-D	6/27
15220-D	1/28
15280-D	6/28
15340-D	1/29
15425-D	6/29
15500-D	1/30
15590-D	6/30
15675-D	6/31
15741-D	6/32

Ends shortly after?

COLUMBIA

PRIVATE RECORDS

Prior to 1924, private recordings bore the matrix numbers on one or both sides in lieu of catalog numbers. These were in special series and no data is currently at hand for these issues. In 1924, a catalog series for private recordings was introduced.

1-P	1/24
30-P	6/24
60-P	1/25
75-P	6/25
80-P	1/26
85-P	6/26
95-P	1/27
100-P	6/27
110-P	1/28
.	
139-P	2/30
.	
170-P	c.6/31
.	

End of series unknown

MASTERWORKS/ CLASSICAL

Prior to 1924, specially priced classical issues were in the usual catalog or matrix series, although with different labels. In 1924, Columbia introduced the Masterworks line, including the first album sets. These first appeared in a number of series indicating size and price, similar to Victor's Red Seal series (q.v.) but most were dropped in 1925 or 1926, except 17000-D and 67000-D. Vocal issues appeared on various -M series, most of which included only a few issues, from 1926 onward. In 1929, all non-album classical issues were numbered in the popular -D series, and this continued until 1934, when the American Record Corporation acquired Columbia and used it for classical issues in the existing D and M suffixed series, which were continued by CBS after 1939. Such data as is known is shown below. The Masterworks series issues are divided into three periods. A large number of -D suffixed series appeared in 1924, designating various categories of size, price and material. All but the 67000-D series were dropped around mid-1925, and new series added for 10" and vocal issues. Around 1930, classical issues, except album sets, were included in the black label popular series; in 1934, when the American Record Corporation bought the Columbia operations, the Masterworks series were revived. After 1939, CBS continued the -D and -M series currently in use; the lowest 10" -M series was dropped and a short-lived 19000-D series added. Where series are not shown here, it indicates the series had a short life span and a handful of issues. Most Masterworks issues can be dated by matrix.

11000-D	?/36
11125-D	1/39
11750-D	1/41
11885-D	1/43
11960-D	1/44
12020-D	1/45
12250-D	1/46
12350-D	1/47
12950-D	1/49
13135-D	1/51
.	

17001-D	?/26
17005-D	1/27
17020-D	1/29
.	
17120-D	1/39
17180-D	1/40
17225-D	1/41
17300-D	1/42
17350-D	1/43
17355-D	1/44
17365-D	1/45
17625-D	1/51
.	
67001-D	1/24
67085-D	1/25
67220-D	1/27
67450-D	1/29
67850-D	1/31
68750-D	1/37
69430-D	1/39
70350-D	1/41
71325-D	1/43
71475-D	1/44
71650-D	1/45
71725-D	1/46
71850-D	1/47
72600-D	1/49
73150-D	1/51

1-M	2/26
125-M	1/27
162-M	1/29
.	
400-M	1/39
420-M	8/39

Dropped.

2000-M	2/26
2015-M	1/27
2065-M	1/29

Dropped.

4000-M	2/26
4025-M	1/27
4045-M	1/29
4056-M	1/32
4220-M	1/39
4250-M	1/41
4290-M	1/42
4300-M	1/43
4305-M	6/44
4320-M	1/46
4340-M	1/47

May continue?

5000-M	2/26
5060-M	1/27
5090-M	1/29

Dropped.

7000-M	2/26
7115-M	1/27
7160-M	1/29

7350-M	1/39
7360-M	1/40
7375-M	1/41
7385-M	1/42
7390-M	1/43
7405-M	1/44
7440-M	1/46
7470-M	1/47

9000-M	2/26
9015-M	1/27
9040-M	1/29

9150-M	1/39
9152-M	?/42

Dropped?

- - - - - - - - - - - - -

Unfortunately, as the user will note, there is considerable data yet to be included on these Columbia Masterworks series. The author is most interested in hearing from anyone currently researching this area, and welcomes any data on issues in these series!

COLUMBIA

"RED LABEL" SERIES

35200	9/39
35350	1/40
35455	6/40
35870	1/41
36150	6/41
36470	1/42
36600	6/42
36670	1/43
36675	6/43
36685	1/44
36720	6/44
36765	1/45
36815	6/45
36910	1/46
36990	6/46
37215	1/47
37385	6/47
38055	1/48
38215	6/48
38385	1/49
38500	6/49
38675	1/50
38840	6/50
39140	1/51
39415	6/51
39635	1/52
39765	6/52
39910	1/53
40000	6/53
40150	1/54
40240	6/54
40405	1/55
40515	6/55
40635	1/56
40705	6/56
40810	1/57
41940	6/57
41090	1/58
41195	6/58
41315	1/59

Continues on 45 rpm.

RACE:

30120	6/48
30150	1/49
30160	6/49
30180	1/50
30205	6/50
30225	1/51
30239	5/51

Ends. Below 30120 renumbered from the popular series above.

RED LABEL (Cont.) COUNTRY:

As with the race series the early issues (20000 to 20425) are renumberings of country material issued in the popular series.

20440	6/48
20535	1/49
20590	6/49
20655	1/50
20710	6/50
20770	1/51
20815	6/51
20890	1/52
20950	6/52
21060	1/53
21120	6/53
21195	1/54
21255	6/54
21340	1/55
21405	6/55
21480	1/56
21520	6/56
21569	11/56

Ends.

"HALL OF FAME"

These issues, in a 50000 series for popular and 52000 for country, were issued in late 1956 for an unknown period.

NOTE:

There are various other CBS-era series, all with various colour labels, as well as continuations of such series as the -F ethnic issues. No data is available on these at the present time.

SUBSIDIARY LABELS

(For Vocalion/Okeh see Vocalion)

HARMONY:

NOTE: Velvet Tone numbers run 1000 higher and end in -V (until c. 2300-V); Diva runs 2000 higher and ends in -G (label ends at about 3210-G).

1-H	9/25
70-H	1/26
175-H	6/26
310-H	1/27
420-H	6/27
550-H	1/28
650-H	6/28
800-H	1/29
900-H	6/29
1075-H	1/30
1150-H	6/30
1250-H	1/31
1320-H	6/31
1400-H	1/32
1425-H	4/32

Ends.

5-MINUTE SERIES:

6001-V	9/31
6501-V	11/31

Only a handful were issued in either series. Velvet Tone used a 10000-V series, Clarion a 11000-C series.

VELVET TONE:

(see above)

2300-V	4/31
2380-V	6/31
2480-V	1/32
2530-V	6/32

Ends.

OTHER SERIES:

7000-V (6000-G)	6/30

(all issued simultaneously?)

CLARION:

5001-C	6/30
5225-C	1/31
5320-C	6/31
5420-C	1/32
5470-C	6/32

Ends.

9000-C	8/31

(all issued simultaneously?)

(Also see the 5-Minute series)

PRIVATE SERIES:

Most of these were issued for movie promotion. They appear on film company labels, such as Metro-Goldwyn-Mayer, Paramount (not the record company) and Publix, as well as special issues crediting only the film in question and "Special Record".

1000-P	3/29
1025-P	6/29
1070-P	1/30

To 2000-P:

2000-P	2/30
2025-P	6/30

Ends.

PURITONE:

(This label was pressed for Straus & Schram, a Chicago music firm. Most of their records were sold as Supertone, and some of these may have appeared as such. Sears also sold Supertone records, which necessitated the change)

1000-S	8/28
1215-S	4/29

COLUMBIA (CANADA)

CANADA

There were several series of Columbia records issued only in Canada, as follows:

R-1000's are renumberings of British issues, with the R- added.

R-4000's were recorded in the U.S. and Britain for Canadian issue.

16000-D are issues of British sides in Canada

All of the above are best dated by using the matrix numbers, which are in the usual American and British series listed.

C- SERIES:

C-1 . . . . 1/40
C-100 . . . . 6/40
C-180 . . . . 1/41
C-400 . . . . 6/41
C-600 . . . . 1/42
C-700 . . . . 8/42

C-720 . . . . 1/44
C-750 . . . . 1/45
C-800 . . . . 1/46
C-860 . . . . 1/47
C-1000 . . . . 1/48
C-1200 . . . . 1/49
C-1420 . . . . 1/50
C-1650 . . . . 1/51
C-1900 . . . . 1/52
C-2050 . . . . 1/53
C-2400 . . . . 1/54

The series was dropped in early 1954, but revived later for Canadian recordings.

C-2605 . . . . 6/57

GREEN LABEL

10-inch (.75)
C-6000 . . . . 9/40
C-6105 . . . . 3/41

C-6190 . . . . 8/44
C-6202 . . . . 8/45

C-6283 . . . . . . .10/47
C-6387 . . . . . . .10/48
C-6520 . . . . 1/50
C-6575 . . . . 1/51
C-6610 . . . . 6/52
End not known.
Most after C-6100 are in popular albums.

10-inch: (.75)
C-8000 . . . . 9/46
C-8060 . . . . 3/47
Ends?
Used for non-album issues at the higher price.

MASTERWORKS

Very little data is available for the Canadian Masterworks series. What is known is listed below in the various series known - there may be others.

10-inch:
C-10025 . . . . . 9/40
C-10053 . . . . . 3/41

C-10120 . . . . . 8/44

C-10150 . . . . .10/47
C-10180 . . . . .10/48
Continues.

12-inch:
C-12020 . . . . . 3/41
Ends.

C-20040 . . . . . 9/40
C-20069 . . . . . 3/41
Ends

The series previous were dropped in favor of the C-15000 12-inch series below, which was the primary 12" classical series.

12-inch:

All up to:
C-15250 . . . . . 9/40
C-15343 . . . . . 3/41

C-15660 . . . . . 8/44
C-15856 . . . . . 8/45

C-16040 . . . . .10/47
C-16155 . . . . .10/48
Continues, although the data is not presently available for any subsequent issues.

Both light classic and popular material was issued in the following series,

C-25001 . . . . . ?/45
C-25005 . . . . . 8/45

C-25028 . . . . .10/48
Continues, although it is unlikely for many more issues.

CHILDREN'S:

The following is the only established date in this series, which probably consisted of a dozen or so issues:

C-3007 . . . . . . ?/48

- - - - - - - - - - - - -

NOTES:

Prior to 1940, issues of Columbia's Canadian operations used identical numbering to their U. S. counterparts and often used imported American labels, except as noted. If a Columbia or Harmony record is identifiable as a Canadian issue but has a number in the U. S. series, look under U. S. Columbia for data.

Red-label country issues carried a "-c" suffix for a few months after the 20000 series was dropped in late 1956.

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NOTES

(Corrections are requested by the author)

COLUMBIA (MATRICES)

MATRICES

LOCATION:
From 1901 until 1915, Columbia matrix numbers appeared under the label in a format with the matrix, take and stamper numbers appearing in that order, separated by hyphens, as 3533-1-12. After 1915, the matrix number was relocated to the run-out area (and the typography changed) with the take and stamper appearing under the label still. About 1020, the processing of masters was changed, and Columbia records began appearing with a concentric groove near the label edge; the take does not appear on this type of record. About 1922, this problem was corrected by relocating the take to the run-out also, exactly opposite the matrix number. On records pressed from matrices originally cut for Okeh or a related label, the take is a letter following the matrix and the other numbers in the take position are stamper numbers. This system was used until 1951, when the take was moved to the end of the matrix number, as it appears on most other labels.
The following matrices were used on Columbia and all subsidiary and client labels pressed by Columbia (see comments re ARC).

NOTE:
Columbia, unlike other companies, used a complicated array of matrix number series for various types of records. Only the popular series and such others for which data is readily available are shown following. Often, a side originally recorded for special issue would appear on the popular series of records - if you are unable to locate a matrix number in the list below, either this is the case or it was recorded in Britain (see that data).

10-inch POPULAR:

1	10/01
600	1/02
1125	1/03
1725	1/04
1999 to 3000	
3075	1/05
3350	1/06
3600	1/07
3800	1/08
4000	1/09
4250	1/10
4800	6/10
4999 to 19100	
19400	6/11
19700	1/12
19950	6/12
19999 to 38100	
38500	1/13
38875	6/13
39150	1/14
39500	7/14
39800	1/15
39999 to 45500	
45750	6/15
46300	1/16
46800	6/16
47300	1/17
47500 to 77000	
77090	6/17
77600	1/18
77850	6/18
78250	1/19
78500	6/19
78900	1/20
79250	6/20
79600	1/21
79875	6/21
80125	1/22
80350	6/22
80750	1/23
81050	6/23
81450	1/24
81800	6/24
81999 to 140000	
140225	1/25
140650	6/25
141400	1/26
142250	6/26
143200	1/27
144250	6/27
145450	1/28
146350	6/28
147800	1/29
148600	6/29
149700	1/30
150550	6/30
151200	1/31
151570	6/31
152060	1/32
152200	6/32
152325	1/33
152400	6/33
152600	1/34
152770	6/34

Ends.

NOTE:
At this point, Columbia was acquired by the American Record Corporation, and subsequent issues used their matrix sequences, q.v. This sequence was continued by CBS after their acquisition of ARC, and the post-1939 portion of this sequence will be listed later in the Columbia matrix section.

12" POPULAR:

30000	8/06
30040	1/07
30125	1/08
30200	1/09
30320	1/10
30625	1/11
30925	1/12
30999 to 36???	
36540	1/13
36850	1/14
37425	1/15
37480	1/16
37499 to 48500	
49050	1/17
49220	6/17
49300	1/18
49400	6/18
49567	1/19
49640	6/19
49730	1/20
49850	6/20
49920	1/21
49965	6/21
49999 to 98000	
98010	1/22
98035	6/22
98050	1/23
98115	1/24
98160	1/25
98200	1/26
98305	1/27
98425	1/28
98620	1/29
98675	1/30
98725	1/31
98750	1/32

The series may have continued for a few more numbers, but certainly very few.

HARMONY SERIES

100300	7/29
100362	1/30
100409	6/30
100480	1/31
Ends, to:	
351000	4/31
351150	1/32
351161	3/32

Other Harmony issues use Columbia series.

COLUMBIA (MATRICES)

PRIVATE/TEST

Earlier series preceded this one - no data.

91000	6/18
91115	2/20
91310	4/22
91330	9/22
91470	10/23
91475	6/24

91499 to 170000

170025	1/25
170200	3/26
170275	5/27
170300	4/28
170420	12/29
170615	10/31
170755	7/34

Ends.

ETHNIC:
This series was used for U.S. recordings of foreign material.
Earlier series known.

105000	c.1921
105500	6/25
106200	1/26
106750	6/26
107400	1/27
108100	6/27
108625	1/28
109400	6/28
110150	1/29
110650	6/29
111500	1/30
112100	6/30
112700	1/31
112875	6/31
113000	1/32
113550	6/32
113750	1/34

Continues, possibly into the ARC takeover era.

OKEH SERIES

For earlier series, see the Okeh section. These may appear on other Columbia labels.

400000	1/28
400600	5/28
402200	1/29
402900	6/29
403350	1/30
404275	5/30
404600	1/31
404950	6/31
405200	3/32

Continues?.

FOR U.K. ISSUE

265000	1/33
265125	5/33

Continues?

U. S. ODEON and PARLOPHONE

490000	12/29
490080	6/30

Also:

495000	12/29
495051	5/31

Apparently, the first series had vocals and the latter did not. Issues on these labels also used the Okeh series of matrix numbers.

MISCELLANEOUS

5-MINUTE COLUMBIA

255000	3/32
260000	5/32

5-MINUTE HARMONY

710000	7/31
236000	9/31
236014	1/32

In both cases, the two series indicate a different type of cutting.

LITTLE WONDER

This series was used on the 5-inch Little Wonder records and a few other 5-inch Columbia pressings, such as the records pressed for children's "Bubble Books". There may be others as well. Little Wonder records used the same number for matrix and catalog number, so this listing can be used for both by adding about one month to obtain the issue date.

1	?/14
85	1/15
175	6/15
275	1/16
400	6/16
565	1/17
640	6/17
680	1/18
890	6/18
1040	1/19
1160	6/19
1275	1/20
1365	6/20
1440	1/21
1505	6/21
1580	1/22
1650	6/22
1715	1/23
1754	4/23

This is the last entry in George Blacker's listing of the label, although there may be additional issues not known. The sequence is known to continue, and 1784-1795 are children's recordings cut by Henry Burr after 1925 (electric) and issued on Velvet Tone and possibly other labels, even Little Wonder itself.

CANADA

Very few sides were actually recorded in Canada, although Columbia opertated a Canadian subsidiary of one or another sort from 1903 onward. A handful of French-Canadian sides were cut in the 1910's, exact date and details unknown but presumably Montreal recordings as the matrix numbers are not in any known sequence. French-Canadian recordings from 1926 on which bear E- prefix matrix numbers were recorded by Compo and numbered in that series, listed under Compo. A 1957 record shows matrix numbers with a COM- prefix, presumably indicating Columbia - Montreal; it bears a catalog number in a continuation of the C- series (q.v.) no longer in general use. All other Columbia records issued only in Canada appear to have been recorded either in Britain or the U. S. and bear matrix numbers in the series used in either country.

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NOTE: If a matrix number on a Columbia record is not listed, check U.K. listings, including related labels. There are also numerous series used for special purposes, including dubbed sides and special recordings.

COLUMBIA (CBS MATRICES)

ARC/PLAZA SERIES

This series was originated by the Plaza Music Company at the end of 1922 (where the 1922-1939 portion of the series is listed). When the American Record Corporation, the successors to Plaza, acquired Columbia, the following series was used. Columbia issues have "CO" as or in a prefix. The listing below starts with the first numbers in the series appearing on the Columbia label.

15600	8/34
16550	1/35
17600	6/35
18450	1/36
19400	6/36
20500	1/37
21150	6/37
22275	1/38
23000	6/38
23900	1/39
24725	6/39
25650	1/40
27400	6/40
29400	1/41
30600	6/41
32000	1/42
32800	6/42
33200	1/43
33300	6/43
33400	1/44
33650	6/44
34000	1/45
34750	6/45
35600	1/46
36400	6/46
37350	1/47
37850	6/47
38600	1/48
39000	6/48
40350	1/49
40800	6/49
42300	1/50
43900	6/50
44850	1/51
45875	6/51
46975	1/52
44800	6/52
48600	1/53
49450	6/53
50700	1/54
51600	6/54
53500	6/55
54700	1/56
57150	1/57
60550	3/58

Continues for 45 rpm.

M- (WM-):
See Variety (Section 5)

C(CO) (Chicago):
Continues ARC series.

C-2600	6/39
C-2900	1/40
C-3175	6/40
C-3575	1/41
C-3750	6/41
C-3925	1/42
C-4275	6/42

C-4350	1/45
C-4425	6/45
C-4490	1/46
C-4560	6/46
C-4700	1/47
C-4785	6/47
C-4995	1/48
C-5000	6/48
C-5025	1/49
C-5060	6/49
C-5100	1/50
C-5145	6/50
C-5200	1/51
C-5270	6/51
C-5295	1/52
C-5350	6/52
C-5400	1/53

Continues to unknown number.

It is not known when recording operations in Chicago were discontinued by CBS.

H(CO) (Hollywood):
Replaces ARC LA-

H-1	9/40
H-195	1/41
H-350	6/41
H-600	1/42
H-915	7/42
H-960	1/43

H-1125	11/44
H-1425	6/45
H-1640	1/46
H-1875	6/46
H-2160	1/47
H-2375	6/47
H-3100	1/48
H-3200	6/48
H-3500	1/49
H-3800	6/49
H-3990	1/50

H-4500	6/51
H-4??? to H-10000	
RHCO-10075	1/52
RHCO-10175	6/52
RHCO-10375	1/53
RHCO-10525	6/53
RHCO-10750	c.1/54
RHCO-10999? to 33???	
RHCO-33500	c.8/55

Recording activities on the west coast appear to have been gradually phased out during the latter part of the 50's, Or all changed to one series, but exact details are not known at this time.

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MONTREAL

A 1958 Canadian Columbia in the possession of the author has a matrix number with a COM- prefix, which was presumably recorded in Montreal.

NOTE: CBS continued the ARC practice of designating other recording locations with separate prefixes and series. In most if not all cases recording in these locations was accomplished with portable equipment on sporadic visits, so that numbers were assigned in groups, often months or even years apart, making it impractical to estimate dates by number.

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NOTES

(Please advise the author of corrections.)

DECCA (U. S.)

BLUE LABEL
(35-cent popular)

100	9/34
350	1/35
470	6/35
650	1/36
875	6/36
1075	1/37
1325	6/37
1600	1/38
1825	6/38
2250	1/39
2500	6/39
2975	1/40
3170	6/40
3575	1/41
3825	6/41
4100	1/42
4310	6/42
4400	1/43
4420	6/43
4430	1/44
4445	6/44
4450	1/45
4455 (last)	4/45

Superseded as popular series by 50-cent 18000 series.

COUNTRY:

5000	9/34
5060	1/35
5110	6/35
5171	1/36
5231	6/36
5311	1/37
5390	6/37
5470	1/38
5545	6/38
5636	2/39
5699	6/39
5779	1/40
5850	6/40
5912	1/41
5959	6/41
6014	1/42
6055	6/42
6082	1/43
6091	6/43
6095	2/44
6101	6/44
6106	1/45
6112 (last?)	9/45

RACE:

7000	9/34
7030	1/35
7075	6/35
7135	1/36
7180	6/36
7250	1/37
7330	6/37
7400	1/38
7475	6/38
7560	1/39
7610	6/39
7700	1/40
7770	6/40
7820	1/41
7850	6/41
7880	1/42
7900	7/42

Issued sporadically to:

7910	8/44

Ends.

"SEPIA":

8500	3/41
8552	6/41
8595	1/42
8625	6/42
8647	1/43
8652	6/43
8655	1/44
8660	6/44
8668	1/45

Ends.

12-inch POPULAR:

15000	9/34
15015	6/35
15028	1/37
15033	6/37
15038	1/38
15045	6/38
15048	7/40

May continue for a few more numbers.

The two following series were originally intended for higher-priced issues. As the price of popular records increased, Decca transferred the popular issues to each series in turn. No race series was associated with the first, but there was a short-lived country series with a handful of issues in 1946.

PERSONALITY (.50):

18000	7/39
18030	1/40
18075	6/40
18105	1/41
18150	6/41
18200	1/42
18360	6/42
18540	1/43
18547	6/43
18575	1/44
18605	6/44
18640	1/45
18685	6/45
18750	1/46
18880	6/46
18923 (last?)	11/46

Ends.

PERSONALITY (.75):

23000	c.6/36
23020	1/37
23060	1/38
23080	1/39
23095	6/39
23130	1/40
23160	6/40
23200	1/41
23225	6/41
23245	1/42
23260	6/42
23265	1/43
23275	6/43
23295	1/44
23340	6/44
23375	1/45
23425	6/45
23475	1/46
23565	6/46
23770	1/47
23950	6/47
24285	1/48
24440	6/48
24530	1/49
24640	6/49
24820	1/50
24985	6/50
24999 to 27000	
27330	1/51
27650	6/51
27930	1/52
28275	6/52
28530	1/53
28750	6/53
28950	1/54
28999 to 29???	
29220	6/54
29400	1/55
29590	6/55
29775	1/56
29975	6/56
30175	1/57
30325	6/57
30550	1/58

Continues on 45 rpm. with a 9- prefix.

COUNTRY:

46001	10/46
46025	1/47
46055	6/47
46113	1/48
46135	6/48
46147	1/49
46170	6/49
46200	1/50
46240	6/50
46285	1/51
46330	6/51
46390	1/52

Ends.

DECCA (U. S. / CANADA)

12-inch PERSONALITY

29000	1/36
29035	1/38
29057	6/39
29080	1/41
29125	1/43
29130	1/44
29135	6/44
29155	1/45
29170	6/45
29180	1/46
29200	6/46
29220	1/47
29230	1/48

The series presumably continues a few more numbers?

MISCELLANEOUS

REISSUE SERIES:

25000	1/47
25075	6/47
25335	1/48
25390	6/48
25400	9/48

Ends.

VINYL SERIES:
(Often prefixed DU-)

40000	9/45
40010	6/46
40025	1/47
40038	6/47
40050	1/48
40055	9/48

Ends.

CANADA

Most Decca issues as pressed by the Compo Company, who had the Canadian rights to the label, are numbered as their U. S. counterparts. The primary exception is the 10000 series below. 1938-42 issues in the 26000 series, listed under Apex in the Compo section, appeared under the Decca name. There was also a 216000 series in the early 1950's which issued European material.

The following series was used by Compo due to the different price structure for the Decca label in Canada. It primarily drew on the American 18000 series (some of which appeared in Canada under their own numbers and were priced higher) but a few of these drew from other series not issued in Canada, such as 8500.

10000	6/42
10075	1/43
10125	6/43
10145	1/44
10170	6/44
10210	1/45
10260	6/45
10325	1/46
10375	6/46
10395	9/46

At this point, the U. S. 18000 series was dropped; a few more of this series appeared.

10400	c.1/48
10417 (last?)	c.1/49?

Ends.

N O T E S

Please advise the author of corrections.

DECCA (MATRICES)

MATRICES

LOCATION:
Decca matrix numbers are virtually always in the run-out area, with the matrix number folowed by a take letter. A few of the earliest issues show the matrix only on the label or not at all. A double letter as a take indicates the use of an alternate turntable on the same take. Canadian pressings show the number and take in the same location but in faint handwriting; they do not show the matrix on the label in most cases.

Decca matrices were also used on Decca pressings on the Champion label (40, 45 and 50000 catalog series) and Canadian Melotone (40 and 45000 series), as well as the Decca-pressed Brunswick series and the Coral label from the 1943-1960 period.

It must be noted that the U. S. and British Decca labels do not relate directly and most overseas issues of Decca material appear on Brunswick labels in other countries.

There are a few series not listed here; these are either from out-of-town sessions or other sources, such as World Transcriptions. Matrix numbers which begin with letters are U. K.

NEW YORK:

383??	8/34
39200	2/35
39600	6/35
39999 to 60000	
60300	1/36
61150	6/36
61500	1/37
62250	6/37
63125	1/38
63900	6/38
64900	1/39
65710	6/39
67010	1/40
67850	6/40
68550	1/41
69200	6/41
70125	1/42
70800	6/42
71275	7/42
71330	1/43
71400	6/43
71460	10/43
71650	1/44
72250	6/44
72700	1/45
72850	6/45
72950	1/46
73500	6/46
73750	1/47
75000	6/49
76700	1/50
76500	6/50
76999? to 80000	
80300	1/51
81200	6/51
82150	1/52
83000	6/52
83800	1/53
84650	6/53
85600	1/54
86600	6/54
87300	1/55
89999 to 100000	

Continues for 45 rpm.

LOS ANGELES:

DLA-1	8/34
DLA-80	1/35
DLA-160	6/35
DLA-275	1/36
DLA-425	6/36
DLA-650	1/37
DLA-800	6/37
DLA-1100	1/38
DLA-1295	6/38
DLA-1700	1/39
DLA-1765	6/39
DLA-1915	1/40
DLA-2000	6/40
DLA-2325	1/41
DLA-2400	6/41
DLA-2800	1/42
Prefix changes.	
L-3025	6/42
L-3180	1/43
L-3230	1/44
L-3700	1/45
L-3825	6/45
L-4025	1/46
L-4200	6/46
L-4350	1/47
L-4500	6/47
L-4800	1/48
L-6000	1/51
L-6300	6/51
L-6575	1/52
L-6825	6/52
L-7000	1/53
L-7300	6/53
L-7525	1/54
L-7725	6/54

Continues?

CHICAGO:

C-93??	8/34
C-9750	1/35
9999 to 90000	
C-90250	6/35
C-90550	1/36
C-90800	6/36
C-91075	1/37
Prefix dropped.	
91250	6/37
91400	1/38
91470	6/38
91570	1/39
91750	6/39
91900	1/40
91999? to 93000	
93075	6/40
93500	1/41
93650	6/41
93900	1/42

The series, and presumably Chicago recording activities, seem to have been phased out around this time.

SAN FRANCISCO:

DSF-9	4/35

This may have been a portable unit recording.

NOTE:

Copies of the Decca files and ledgers are known to be accessible at the library of the Country Music Hall Of Fame in Nashville, should the user wish more accurate data on a Decca record or matrix. It is hoped that this information can be used to provide a supplement to this book soon.

VICTOR

SINGLE-FACED (all sizes)

Pre-Victor Berliner issues see section 6 for comments.

1	c.8/00
1100	1/02
1400	6/02
1850	1/03
2300	6/03
2550	1/04
2900	6/04

2999 to 4000

4200	1/05
4350	6/05
4530	1/06
4775	6/06
4930	1/07
5200	6/07
5400	1/08
5550	6/08
5650	1/09
5740	6/09

5850	6/11

Dropped mid-1912

MONARCH 10-inch:

3000	1/01
3350	6/01

(SPECIAL) DE LUXE: 2000-2049, 2200 issued 1902-03; 31000 see 12" S.F.; 41000 issued late 1903 (14").

- - - - - - - - - - - - -

DOUBLE-FACED

16000	9/08
16200	1/09
16300	6/09
16450	1/10
16550	6/10
16750	1/11
16900	6/11
17050	1/12
17100	6/12
17250	1/13
17400	6/13
17500	1/14
17625	6/14
17675	1/15
17750	6/15

(continued at right)

17825	1/16
18000	6/16
18150	1/17
18300	6/17
18400	1/18
18460	6/18
18520	1/19
18570	6/19
18640	1/20
18675	6/20
18720	1/21
18760	6/21
18850	1/22
18910	6/22
19000	1/23
19100	6/23
19200	1/24
19330	6/24
19550	1/25
19700	6/25
19920	1/26
20000	4/26
20075	6/26
20400	1/27
20650	6/27
21150	1/28
21500	6/28
21800	1/29
22000	6/29
22250	1/30
22400	6/30
22600	1/31
22700	6/31
22900	1/32

22999 to 24000 (23000 series see at right)

24000	5/32
24200	1/33
24300	6/33
24500	1/34
24600	6/34
24750	1/35

24899 to 25000

25050	6/35
25200	1/36
25320	6/36
25500	1/37
25600	6/37
25750	1/38
25850	6/38

25899 to 26000

26120	1/39
26250	6/39
26415	1/40
26605	6/40

26799 to 27200

27255	1/41
27435	6/41
27725	1/42
27890	6/42
27975 (last)	9/42

Missing numbers were used in Latin America.

- - - - - - - - - - - -

A new popular series started 1942:

20-1500	9/42
20-1520	1/43
20-1530	6/43
20-1550	1/44
20-1585	6/44
20-1630	1/45
20-1675	6/45
20-1790	1/46
20-1875	6/46
20-2090	1/47
20-2315	6/47
20-2650	1/48
20-2920	6/48
20-3310	1/49
20-3460	6/49
20-3620	1/50
20-3820	6/50
20-4015	1/51
20-4160	6/51
20-4450	1/52
20-4740	6/52
20-5115	1/53
20-5325	6/53
20-5580	1/54
20-5765	6/54
20-5975	1/55
20-6150	6/55
20-6390	1/56
20-6540	6/56
20-6800	1/57
20-6940	6/57
20-7135	1/58
20-7265	6/58
20-7440	1/59

The last 78 rpm issues occur around this time.

"HOT DANCE"

V-38000	1/29
V-38055	6/29
V-38100	1/30
V-38130	6/30
V-38146 (last)	1/31
to	
23000	12/30
23041 (last)	9/31

RACE

V-38500	3/29
V-38530	6/29
V-38575	1/30
V-38595	6/30
V-38631 (last)	12/30
to	
23250	12/30
23270	6/31
23310	1/32
23340	6/32
23375	1/33
23400	6/33
23432 (last)	1/34

22-0001	1/49
22-0060	1/50
22-0085	6/50
22-0110	1/51
22-0140	8/51

COUNTRY

V-40000	1/29
V-40085	6/29
V-40180	1/30
V-40255	6/30
V-40335 (last)	11/30
to	
23500	12/30
23555	6/31
23615	1/32
23685	6/32
23740	1/33
23800	6/33
23859 (last)	1/34

21-0000	1/49
21-0155	1/50
21-0345	6/50
21-0420	1/51
21-0498	8/51

VICTOR

12" POPULAR

SINGLE-FACED

(Early issues under the name "De Luxe")

31000	1903
31170	1/04
31250	6/04
31340	1/05
31380	6/05
31465	1/06
31540	6/06
31590	1/07
31660	6/07
31700	1/08
31725	6/08
31740	6/09
31825	4/11
31835	10/12

DOUBLE-FACED

35000	9/08
35030	1/09
35060	6/09
35100	1/10
35145	6/10
35180	1/11
35200	6/11
35210	1/12
35235	6/12
35265	1/13
35300	6/13
35355	1/14
35375	6/14
35430	1/15
35465	6/15
35500	1/16
35575	6/16
35605	1/17
35640	6/17
35670	1/18
35675	6/18
35680	1/19
35686	6/19
35690	1/20
35700	6/20
35705	1/21
35712	6/21
35714	1/22
35716	6/22
35718	1/23
35725	6/23
35730	1/24
35740	6/24
35750	1/25
35760	6/25
35765	1/26
35775	6/26
35800	1/27
35825	6/27
35870	1/28
35925	6/28
35960	1/29
35970	6/29
35995	1/30
36010	6/30
36030	1/31
36040	6/31
36046	1/32
36070	6/32
36080	1/33
36088	6/33
36098	1/34
36110	6/34
36160	1/35
36165	6/35
36175	1/36
36183	6/36
36190	1/37
36205	6/37
36210	1/38
36212	6/38
36214	1/39
36230	6/39
36237	1/40
36300	6/40
36395	1/41
36410	6/41
36425	1/42

Last number unknown.

Also used on Fiskana.

Superseded by the 28- series in late 1942; only a handful of 12" popular records were issued in this series, and discographic data is so far not at hand.

VIOLET LABEL (SINGLE-FACED)

10-inch:

60000	2/10
60035	1/11
60095	1/12
60100	1/13
60143	c.6/16

to 45000 D.F. series.

12-inch:

70000	1/10
70030	1/11
70085	1/12
70090	1/13
70105	1/14
70112	1/16
70117	1/18
70123	1/20
70125	c.3/20

to 55000 D.F. series.

BLUE LABEL DOUBLE-FACED

45000	c.1/12
45050	1/13
45057	1/14
45060	1/15
45075	1/16
45105	1/17
45146	1/18
45156	1/19
45175	1/20
45200	1/21
45255	1/22
45330	1/23
45375	1/24
45475	1/25
45525	1/26

Series dropped, and the artists thereon transferred to Red Seal 4000 series.

BLUE LABEL

DOUBLE-FACED

55000	c.1/12
55030	1/13
55035	1/14
55050	1/15
55060	1/16
55080	1/17
55095	1/18
55105	1/19
55120	1/20
55135	1/21
55155	1/22
55180	1/23
55200	1/24
55255	1/25
55290	1/26

To Red Seal as 45000

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NOTE:

Victor used a number of series not documented in this Guide for various special issues, i.e. foreign-language, children's, specially priced or other non-standard issues. It is hoped that it will be possible, in the near future, to obtain access to the company's files, which are still in existence, and supplement the data herein with more complete information on all issued series. Should you be unable to locate a Victor or RCA-Victor record in this guide, the chances are that it is in one of the above-noted series, particularly if the material is not standard popular or classical fare.

VICTOR (RED SEAL)

RED SEAL SERIES

When Victor first introduced Red Seal records, there were numerous series, each of which represented a different price category or size. Most of the series not listed here had but a handful of issues, and a short life span. as did the double faced 10000 series of 1923. For this reason, there is not sufficient data for them to be listed. Some are higher priced records, or issues using imported sides, which were issued on special series. Series for which data is available are listed below.

SINGLE-FACED

10-inch ($1):

64001	1/06
64050	1/07
64080	1/08
64095	1/09
64110	1/10
64150	1/11
64225	1/12
64260	1/13
64385	1/14
64475	1/15
64520	1/16
64600	1/17
64730	1/18
64790	1/19
64830	1/20
64915	1/21

64999 to 66002?

66010	1/22
66105	1/23

Recoupled onto the double-faced series starting at 500 in mid-1923.

12-inch ($1.50):

74001	1/06
74050	1/07
74095	1/08
74125	1/09
74150	1/10
74195	1/11
74250	1/12
74325	1/13
74370	1/14
74420	1/15
74455	1/16
74500	1/17
74560	1/18
74575	1/19
74600	1/20
74650	1/21
74720	1/22
74780	1/23

Recoupled to 6000's.

10-inch ($2):

87001	1/06
87015	1/08
87020	1/09
87035	1/10
87070	1/11
87085	1/12
87110	1/13
87175	1/14
87200	1/15
87210	1/16
87260	1/17
87280	1/18
87300	1/19
87305	1/20
87322	1/21
87330	1/22
87350	1/23

Recoupled to 3000's.

12-inch ($3):

88001	1/06
88040	1/07
88100	1/08
88140	1/09
88200	1/10
88285	1/11
88325	1/12
88390	1/13
88430	1/14
88490	1/15
88540	1/16
88560	1/17
88590	1/18
88600	1/19
88615	1/20
88625	1/21
88650	1/22
88665	1/23

Recoupled to 8000's.

12-inch ($4):

89001	1/06

89060	1/13
89065	1/14
89075	1/15
89077	1/16
89085	1/17

89087	1/19
89089	1/20

Ends?

DOUBLE-FACED

Double-faced Red Seal records were first issued in mid-1923. Most initial issues in all the series were pairings of single-faced issues.

10-inch ($1.50):

500	c.3/23
970	1/24
1050	1/25
1130	1/26
1205	1/27
1290	1/28
1360	1/29
1440	1/30
1490	1/31
1545	1/32
1580	1/33
1630	1/34
1690	1/35
1725	1/36
1795	1/37
1835	1/38
1950	1/39
2010	1/40
2125	1/41
2175	1/42
2211	6/42

To 10- series.

10-inch ($2):

3000	6/24
3035	1/25
3040	1/26
3042	1/27
3045	1/28
3050	1/29
3053	1/30
3056	1/31

Series dropped.

10-inch ($1):

4000	10/26
4002	1/27
4025	1/28
4065	1/29
4150	1/30
4195	1/31
4205	1/32
4220	1/33
4245	1/34
4280	1/35
4305	1/36
4325	1/37
4375	1/38
4410	1/39
4450	1/40
4540	1/41
4565	1/42

Ends.

6000 see next page.

12-inch ($2.50):

8000	9/24
8065	1/25

8070	1/27
8085	1/28
8105	1/29
8165	1/30
8195	1/31
8225	1/32

The series ended shortly thereafter. 8000's above 8300 are in an extension of the 6000 series (next page).

VICTOR (R. S. / BLUEBIRD)

12-inch ($2):

6000	c.6/23
6425	1/24
6480	1/25
6555	1/26
6615	1/27
6720	1/28
6875	1/29
7150	1/30
7370	1/31
7440	1/32
7580	1/33
7825	1/34
7999? to 8300?	
8390	1/35
8860	1/36
8999 to 14000	
14160	1/37
14610	1/38
15225	1/39
15740	1/40

.

The wide gap between these two entries covers records recoupled for automatic changers.

17525	1/41
18275	1/42
18525	6/42

to 12- series.

12-inch ($1.50)

9000	1/26
9015	1/27
9150	1/28
9295	1/29
9600	1/30
9830	1/31
. 9999 to 11000?	
11170	1/32
11275	1/33
11405	1/34
11750	1/35
11875	1/36
11950	1/37
12140	1/38
12520	1/39
12600	1/40
13500	1/41
13790	1/42
13800	6/42

Ends - goes to 12-1000 series c.5/42.

From mid-1942 on, the Red Seal records were issued in two series as shown below. The prefixed catalog number format was used on all Victor/RCA Victor records from late 1942 onward.

10-inch:

10-1000	6/42
10-1024	1/43
10-1040	6/43
10-1050	1/44
10-1085	6/44
10-1125	1/45
10-1165	6/45
10-1180	1/46
10-1218	6/46
10-1240	1/47
10-1275	1/48
10-1340	6/48
10-1420	1/49
10-1455	6/49
10-1515	1/50
10-1520	6/50

This series ends c.1952 and 10- issues thereafter bear the same numbers as their 45 rpm counterparts, except for the prefix.

12-inch:

11-8100	6/42
11-8220	1/43
11-8320	6/43
11-8490	1/44
11-8575	6/44
11-8725	1/45
11-8805	6/45
11-8980	1/46
11-9115	6/46
11-9330	1/47
11-9420	6/47
11-9755	1/48
. 11-9999 to 12-0001	
12-0070	6/48
12-0665	1/49
12-0800	6/49
12-0940	1/50
12-1100	6/50

As 10- series.

SUBSIDIARY LABELS

BLUEBIRD

1800	8/32

8" ends at 1809.

1820 to 1853	5/33

Renumbered to:

B-5000	5/33
B-5280	1/34
B-5500	6/34
B-5750	1/35
B-5950	6/35
B-6200	1/36
B-6410	6/36
B-6725	1/37
B-6975	6/37
B-7350	1/38
B-7600	6/38
B-7875	11/38

At this point, the popular series jumped to B-10000, and this series continued for race and country issues.

B-10000	11/38
B-10275	6/39
B-10550	1/40
B-10750	6/40
B-11000	1/41
B-11200	6/41
B-11400	1/42
B-11550	6/42
B-11594 (last)	9/42

To:

30-0801	9/42
30-0803	1/43
30-0813	6/43
30-0820	1/44
30-0825	6/44
30-0834 (last)	3/45

Label revived:

31-0001	7/49

(only a handful were issued over the next few months)

RACE/COUNTRY

B-7975	1/39
B-8175	6/39
B-8325	1/40
B-8443	6/40
B-8600	1/41
B-8885	6/41
B-9010	1/42
B-9025	6/42
B-9042 (last)	9/42

Replaced by following:

RACE:

34-0700	10/42
34-0704	1/43
34-0707	6/43
34-0709	1/44
34-0714	6/44
34-0720	1/45
34-0730	6/45
34-0741	1/46
34-0748	5/46

Ends - revived:

35-0001	7/49

.

COUNTRY:

33-0500	11/42
33-0504	6/43
33-0508	1/44
33-0513	6/44
33-0518	1/45
33-0529	6/45
33-0539	12/45

Ends:

Bluebird numbers no listed here are either Canadian (q.v.) or special series (ethnic, etc.)

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TIMELY TUNES

C-1550	4/31
C-1591 (last)	7/31

ELECTRA-DISC

1800 see Bluebird.

2500-09	8/32
1900	3/33
2150	1/34
2177 (last)	3/34

SUNRISE

S-3100	5/33
S-3370	1/34
S-3467 (last)	4/34

VICTOR (CANADA)

CANADA

216001 . . . . . 9/18
216057 . . . . . 5/19
216068 . . . . . 1/20
216111 . . . . . 6/20
216218 . . . . . 1/21
216284 . . . . . 7/21
216352 . . . . . 1/22
216360 . . . . . 6/22
216379 . . . . . 1/23
216402 . . . . . 6/23
216448 . . . . . 1/24
216469 . . . . . 6/24
216475 . . . . . 1/25
216499 to 217001
217002 . . . . . 7/25

Electric recording series starts at 216501.

216501 . . . . . 5/25
216505 . . . . . 8/27
216516 . . . . . 6/28
216540 . . . . . 6/29
216550 . . . . . 1/30
216560 . . . . . 1/31

Issued sporadically

216592 . . . . . c.1/39

216610 . . . . . .8/42
To:
56-0000 . . . . . 4/45
56-0010 . . . . . 1/46
56-0015 . . . . . 8/46
56-0019 . . . . .12/46
56-0020 . . . . . 7/47
56-0028 . . . . .10/48

The series continued into the 1950's, with about 20 more issues, but dates are unknown at this time, as are dates for the handful of 12" 235000 issues.

Early single-faced issues in the 5000 erries are not numbered consecutively but show the Victor issue numbers in the run-out. Pre-1910 10" may use the "Concert" name.

Canadian Victor from British recordings:

100000 - 10" S. F.
110000 - 12" S. F.
120000 - 10" D. F.
130000 - 12" D. F.

Data known only for the following, but all carry British H. M. V. matrix numbers (q. v.):

120975 . . . . . 7/42
120982 . . . . . 1/43
120984 (last?). . 12/44
Replaced by:
56-3200 . . . . . 1/43
56-3213 . . . . . 6/43
56-3227 . . . . . 1/44
56-3230 . . . . . 5/45
56-3232 . . . . . 4/48
56-3233 . . . . . 9/48
Ends?

From other overseas sources (dates unknown for start of series):

150178 . . . . . 12/43
150184 . . . . . 6/44
150189 . . . . . 11/45
150190 . . . . . 8/46
150195 . . . . . 6/47
150202 . . . . . 2/48
150205 . . . . . 6/48
150211 . . . . . 10/48
150230 . . . . . 7/49
May continue.

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NOTES:

116xxx to 119xxx are electrically remade recordings; the last five digits are the original catalog number, as are those on 0240xx.

Early issues are known under Concert (10"), Concert Grand, Imperial, Improved and other label names. All credit Berliner as the manufacturer.

FRENCH SERIES

Very little is known about the 10" 263000, and nothing about the 12" 268000 series. Known data below:

263001 . . . . .c.6/19

263129 . . . . . 1/23

263223 . . . . . 7/25

Electric series:
263501 . . . . . ?/25

263525 . . . . . 1/28

263600 . . . . . 6/29

263760 . . . . . 1/31

Ends at c. 263935 at unknown date. To:
56-5101 . . . . . 1/43
56-5106 . . . . . 5/43

56-5112 . . . . . 2/45
56-5116 . . . . . 6/45
56-5122 . . . . . 1/46
56-5128 . . . . . 6/46
56-5131 . . . . . 1/47
56-5140 . . . . . 5/47
56-5150 . . . . . 1/48
56-5160 . . . . . 8/48
56-5179 . . . . . 7/49
Continues, but data is not now available.

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RED SEAL SERIES

20501, the 24-26-29000 series and 177000's are known but no data is available on these issues at present.

BLUEBIRD

Canadian Bluebird issues from 1933 to 1942 used several blocks as shown. Most numbers duplicate U.S. ethnic issues, so the user should insure the records are Canadian. Note that Canadian Bluebirds may be on the RCA Victor "Bluebird Series" label.

English:
B-4950 . . . . . 4/33
B-4987 . . . . . 3/35
B-4999 to B-4600

B-4649 . . . . . 1/39

B-4699 to B-4710?

B-4742 . . . . . 12/42
To:
55-3201 . . . . . 1/43
55-3203 . . . . . 6/43
55-3205 . . . . . 2/44
55-3207 . . . . . 6/44
55-3212 . . . . . 1/45
55-3217 . . . . . 6/45
55-3223 . . . . . 1/46
55-3226 . . . . . 5/46
55-3232 . . . . . 1/47
55-3234 . . . . . 7/47
55-3239 . . . . . 1/48
55-3241 . . . . . 6/48
55-3243 . . . . . 1/49
55-3244 . . . . . 5/49

The series may continue for a few more numbers, as the Bluebird name remained in use in Canada.

Further series see next page.

VICTOR (CANADA / MATRICES)

BLUEBIRD (Cont.)

French:

B-4900	4/33
B-4910	9/33
B-4925	4/34
B-4949	2/35

. B4949 to B-4800

B-4810	3/35

.

B-4875	1/37

B-4899 to B-1100

B-1136	6/38
B-1150	1/39

.

B-1215	1/41

.

B-1275	7/42
B-1298	12/42

To:

55-5201	1/43
55-5207	1/44
55-5209	5/44

.

55-5217	6/45
55-5235	1/46
55-5247	6/46
55-5266	1/47
55-5277	6/47
55-5298	1/48
55-5310	6/48
55-5322	10/48
55-5343	7/49

Series contin-ues?

Country:

58-0001	3/46
58-0021	1/47
58-0034	6/47
58-0056	1/48
58-0072	6/48
58-0096	1/49
58-0018	8/49

58-0215	c.10/51

Continues. C&W series from US RCA; most issues show U.S. issue on the label and can be dated.

MATRICES (U.S.)

LOCATION: Victor records usually did not show matrices. When they did (1903-06, 1928, 1951 on, and some Red Seal issues) they appeared in the run-out and, except for the early dates, on the label below catalog.

NOTE: Blocks were assigned to various studios, so numbers may not run in exact numerical sequence.

See single-faced issues for pre-1903 numbers.

1	4/03
60	6/04
880	1/04
1387	6/04
2107	1/05
2588	6/05
2972	1/06
3427	6/06
4168	1/07
4553	6/07
4989	1/08
6250	6/08
6700	1/09
8025	6/09
8540	1/10
9030	6/10
9750	1/11
10450	6/11
11420	1/12
12075	6/12
12750	1/13
13380	6/13
14250	1/14
14900	6/14
15550	1/15
16075	6/15
16950	1/16
17800	6/16
19000	1/17
19900	6/17
21300	1/18
21900	6/18
22350	1/19

(continued at right)

MATRICES (cont.)

22875	6/19
23425	1/20
24100	6/20
24820	1/21
25325	6/21
26000	1/22
26400	6/22
27275	1/23
28050	6/23
29175	1/24
30200	6/24
31560	1/25
32720	6/25
33650	1/26
35165	6/26
37330	1/27
38850	6/27
41290	1/28
45225	6/28
48525	1/29
53450	6/29

(530– used 4-31)

57970	1/30

58900 to 59100 and 613– used 1932)

62250	6/30
64840	1/31
69670	6/31
71215	1/32
72650	6/32
74760	1/33
76240	6/33
78950	1/34
82575	6/34
87225	1/35
89855	6/35
98475	1/36
101260	6/36
104100	8/36

Ends.

New series starts:

01	8/36
03800	1/37
010400	6/37
018050	1/38
023350	6/38
030790	1/39
037175	6/39
044550	1/40
050900	6/40
058800	1/41

MATRICES (cont.)

065950	6/41
068775	1/42
075250	6/42
075900	8/42

Ends - see below.

The P- series was used in west coast studios 1925-27:

121 (start)	8/25
167	4/26
256	4/27
335	6/27

Ends:

1942-54 matrices use a letter (D for 1940's, E for 1950's) for the decade, the last digit of the year, two other letters and a consecutive number for each subseries. 1955-on are similar, but the first letter, starting with F for 1955, indicates the year rather than the number. The other letters and numbers indicats record size, speed and other internal data. These appear on many small independent labels after 1945, if RCA did their mastering.

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NOTE:
Early double-faced issues may show the single-faced issue number of a side in the runout. This is not a matrix number.

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The Zon-O-Phone label is listed in section 3, as it started, and was run by Victor, as a separate independent company.

SECTION 2

This section contains information on the major independent labels (and related labels) issued from 1917 to 1934, the heyday of the pre-1942 record industry. It includes such labels as Bell, Broadway/Paramount and subsidiaries, Emerson, Gennett, Grey Gull, Okeh, and the many labels pressed for Sears, Roebuck and Company, as well as the labels pressed in Canada by the Compo Company, such as Apex and others. These labels will cover the majority of pre-1942 records not included in the preceding section.

ARTO/BELL

The Arto label was sold by the Standard Music Roll Company, although credited to the Arto Record Company of Orange, New Jersey. It appears it may have been a successor to the Lyric/Lyraphone label, headquartered in nearby Newark, which disappeared about the same time in late 1920 that Arto appeared. Arto appears to have prospered during the boom years of the record industry in 1920 and 1921, partucularly by pressing the Bell label (see below) for the W. T. Grant chain of stores, as the latter are fairly common. When the record business dropped off and more labels appeared in 1922, their fortunes diminished as well, and the company was bankrupt by early 1923. Interestingly enough, the company seems to have used different recording facilities, as some of their products display an exceptional fidelity for acoustic recording, while others are routine in quality!

In addition to the two labels discussed below, Arto pressed Hy-Tone, Crown, Ansonia and one series of Cleartone records; all Arto-pressed records used the same numbering series one popular and one standard (the latter usually on red labels) with a different letter or numerical prefix for each label in a numerical sequence identical for all labels. At least one special issue is known, with an Arto side paired with a speech by an insurance executive.

The following labels, particularly the first listed, constitute the primary labels pressed by Arto:

BELL: The Bell label was sold by W. T. Grant stores from 1920 until 1928, and pressed by Arto during the life of the latter company. The very first issues bore Arto numbers, but a prefix was quickly used. Bell continued to be pressed by Arto after the end of the parent label (the Arto firm may have been in receivership) but after number P-232, a new label and different physical appearance suggest a new source for the label, though some time may have intervened. The records may well have been pressed by the Scranton Button Company, and drew on Emerson and Plaza for material, though at least a few sides are known that were recorded specifically for Bell, possibly by Emerson.During this period, Bell records bore no visible markings, except for a very few that showed matrix numbers or portions thereof. The last Emerson-sourced Bell records show at least the final digits of the matrix number, and some carry mysterious numbers that suggest a simultaneous issue on an unknown label. The last issues on the label were pressed by Gennett; these are quite scarce. It was supplanted by the Diva label, although the two may have coexisted for a short time. Bell sleeves have been seen with the Grant name obliterated, suggesting either that remaining stock was sold off or that there was an attempt to continue the name. The label is examined in more detail in an article written by the author in New Amberola Graphic magazine.

GLOBE: This label was also pressed by Arto, and appears to have survived the demise of that company,although only for a handful of issues. Bell issues from about P-200 show the 7000-series Globe numbers in the wax, rather than the 9000 Arto numbers; as well, at least one Globe record is known from the immediate post-Arto period which has a light grey label different in design than Arto Globes and similar to the later Bell label, indicating a possible relationship between the two. The name was also used for a label pressed by Grey Gull (q.v.) and it is not known if the two are related.

NORDSKOG: This label was pressed by Arto but much of the material was not recorded by Arto. It was based in Los Angeles but some of its issues were pressed by Arto and may have used Arto sides. It appeared in 1921 and ended in 1922 after being involved with the bankruptcy of the Arto firm. Nordskog is most noted for the historic 1921 recordings of the Kid Ory band; these also appear on a Sunshine label, which may have been applied by the music store which sold most of these records.

COMPO (CANADA)

The history of Canada"s Compo Company, one of the most important in the country's record industry, actually starts in 1899. In that year Emile Berliner sold his U. S. operations to Eldridge Johnson (see Victor) and moved to Montreal, where he started the Berliner Gram-O-Phone Company. Although he did some recording in the earliest days of the firm, he quickly elected to press and sell Johnson"s Victor recordings in Canada, under various names at first but eventually under the "His Master's Voice - Victor" credit. This operation was incorporated in 1904 and reorganized in 1909 with Berliner's eldest son Herbert as vice-preident and younger son Edgar as Secretary-treasurer. As time went on, the elder Berliner, although maintaining the position of cheif officer, leaving the actual operations to his sons. Herbert Berliner was less interested in the Victor connection, particularly in the light of the royalties paid to the U.S. firm, and chose to operate on a more independent basis, starting his own recording activities in 1916 (Canadian sides did not carry the Victor name).

By this time many firms were importing records into Canada, and with the expiration of various patents this promised to be a more profitable enterprise. Realizing it would only be a matter of time until companies entered the record pressing business, Herbert Berliner established the Compo Company immediately after the end of the war; this was apparently done to prevent any complications with Victor should the original Berliner firm press records for other labels. The business was an immediate success, pressing records for Phonola and Gennett of Canada. Victor looked askance at the independent operations of Herbert Berliner, both in the Berliner firm and his new operation, and pressured the elder Berliner to bring things back into line. This he did in April, 1921, firing Herbert and placing his younger son in charge of his company. Victor took over the Berliner Company three years later, operating it as a subsidiary thereafter.

Herbert Berliner wasted no time in expanding his Compo operations. He launched his own Sun label in May, 1921 and Apex a few months later, and set up his own recording studio in July of that year (he had apparently been using the Berliner studios previously). His labels drew from Okeh and Gennett through previous connections, and shortly thereafter established a connection with the Plaza firm in the U. S. Phonola dropped the sale of records in 1922, and Compo gradually took over the Gennett operations.

In 1923, Compo, for unknown reasons, attempted to enter the race record market with the Ajax label, a venture which proved unsuccessful (not surprisingly, as Berliner disliked jazz!) In 1925 Compo launched the first of many subsidiary labels, which they would continue pressing under a multitude of names until 1936. In 1932, their connection with Plaza's successors, the American Record Corporation, allowed them to press Brunswick and Melotone records; the former duplicated U. S. issues, while the latter used existing lower-priced series Compo issues. Brunswick replaced the Apex label but proved to be a poor seller in the depression era, and was dropped in 1934, while the Melotone label lasted well beyond the end of its U. S. namesake. In 1936, Compo made arrangements to press Decca records and dropped their connection with ARC (and their subsidiary labels, excepting Melotone). the Decca connection proved profitable, and no other U. S. companies provided material to Compo until the early 1950's. The Apex label was revived for Canadian material in 1943.

Herbert Berliner continued to head the Compo company until 1950. In that year, fearing a decline in his health, he sold the operation to the U. S. Decca firm who had been providing him with virtually all of his issued material. His health worries proved to be groundless, and he regtretted later having sold the firm. Decca continued to operate the firm as an independent company, and in 1953 a line of records was introduced on the Apex label which drew from various independent U. S. labels, to compete with a rush of Canadian independent firms doing the same. This proved fortuitous when the rock and roll boom hit and most hit records appeared on small labels in the U. S. The Compo firm was swallowed up when the Music Corporation of America acquired the Decca Record firm in the U. S.

The primary and subsidiary (some may be client) labels pressed by Compo follow. Compo also pressed numerous special labels of a handful, or even one, items; many used Compo's own numbers. For U. S. labels pressed by Compo, also see the parent label.

AJAX: This short-lived label was pressed 1923-25 for sale in the U. S. race market.

APEX: This was Compo's primary label 1921-1931, and was revived in 1943 (it may have been used for special issues in the intervening years), running past the end of the 78 era.

BRUNSWICK: Pressed by Compo 1932-34 and in its Decca version 1943-1948 (with the same label!) All duplicated U.S. issues.

CROWN: One of Compo's lower-priced labels from 1930 until 1936.

DECCA: Pressed, as noted above, by Compo from 1936 onward. Most duplicated U. S. issues, but see the listings for those which did not.

DOMINO: Early issues with New York credits indicate this may have started as a store label for the Metropolitan chain, but it is known to have been sold elsewhere. It runs from 1925 until c. 1930, and was pressed on brown wax during most of its existence.

FAMOUS ARTISTS: A few records were pressed under this name c. 1932, but no details are known to the author at this time.

GAVOTTE: A label pressed by Compo for music publishers Gordon V. Thompson c. 1948. Most drew from U. S. materials but Canadian sides are known.

GENNETT: Early (1919-21) Compo pressings bore the Gennett of Canada label (see Starr).

LUCKY STRIKE: A lower-priced label pressed by Compo 1925-29. Also see Microphone below.

MELOTONE: Pressed by Compo 1932-1942. Unlike Brunswick, Compo Melotones did not duplicate U. S. issues but fell into the 91/92000 Compo series. After ARC was dropped, the label drew from Decca in a short-lived 40000 popular and a longer-lived 45000 country series.

MICROPHONE: As Lucky Strike above. It is not known if these were store labels.

MINERVA: Pressed for Eaton's, a large chain of stores, in the early 1930's. The label was quickly dropped in favor of Melotone and is quite scarce.

OPERAPHONE: Apparently pressed for a London, Ontario phonograph manufacturer c. 1922.

ROYAL: One of the 1930-36 line of lower-priced labels along with Crown and, later, Melotone.

STARR (-GENNETT): In 1921, as Compo took over the label, The Starr name was added (see Gennett above), gradually becoming more prominent. Compo dropped the Gennett connection in 1925, but continued the label, drawing from Plaza and other sources. In 1929, popular issues were dropped and the label became Compo's francophone label, continuing until the early 1950's.

As noted, many other labels were pressed by Compo for export, clients and special issues; they are too numerous to detail here.

EDISON

Much of the product of this noted firm is outside the scope of the **Guide**, being cylinder records, which Edison sold until 1929 (these are also extensively documented elsewhere). Even the disc records manufactured by Edison are so substantially different from the usual 78 rpm records as to barely merit discussion and coverage herein. Edison did not market standard lateral-cut records until the very end of the firm's recording operations, in fact, and these are very scarce and in demand by collectors. The early history of Edison's operations is detailed in the chapter on the history of the recording industry, as Edison was the entire recording industry until the 1890's.

Toward the end of the first decade of the twentieth century, it became obvious that the cylinder record colud not hold its own against the popular disc record. Many firms were phasing out cylinder records, or about to. Edison, having pioneered the cylinder and enjoyed some success selling it, were reluctant to abandon it; they were, in fact, constanly improving the breed, perfecting a moulding process and developing the "Blue Amberol" record, which used a virtually noiseless plastic surface and played for four minutes. However, it appeared that some type of disc record would be necessary to compete in the industry, and the firm was experimenting with one.

In 1913, when the new record appeared, it was unlike anything on the market. To meet the demands for technical perfection from Thomas Edison, who still ran the company with a firm hand (possibly another reason for the continuance of the cylinder!) and to avoid infringing on the patents of Victor and Columbia, who were quick to take would-be competitors to court, Edison had created the so-called "Diamond Disc", a unique product. The first noticeable fact about these discs was their quarter-inch thickness and one-pound weight. They were manufactured by laminating two plastic surfaces to a solid core, which improved sound quality and durability but made the discs awkward to handle compared to their standard counterpart. As well, they used a much finer groove pitch to duplicate the four-minute playing time of the cylinder, and were vertically cut, both to avoid patent infringement and because Edison felt that the process improved sound quality, a point on which he was technically correct. The records were much improved in audio fidelity over their ordinary competition; however, they could only be played on Edison machines without special attachments, and the Edison machines in turn could not play ordinary 78's without their own attachments.

At first, the Edison name and the notable playing quality sold the unusual records fairly well. The earlier issues are common enough to suggest that they sold in some quantity, though they did not match Victor or Columbia in sales. By the beginning of the 1920's, however, things had changed. The expiration of essential patents had allowed the record and phonograph industry to be flooded with lower-priced records and machines, all of which were compatible with each other and with standard 78 rpm records. Many popular entertainers, as well, had signed exclusive contracts with other record firms. Finally, the Edison name no longer carried the clout it once did, as the market for popular records was composed primarily of the younger generation. (Another factor may have been the policy by which Edison himself reviewed and passed each issued selection - and his musical tastes ran to old-time fiddling and sentimental 19th-century ballads!) The sales of Diamond discs dropped off each year from the beginning of the decade.

Edison tried experimenting with electrical recording, which was not used by the firm until 1927, long after the competition, but nothing was of any avail. The heavy, awkward Edison record were loooked upon as old-fashioned in a decade in which everything had to be brand new, and they simply did not sell. Edison gamely hung on to the Diamond Disc and the Blue Amberol cylinder, continuing both for the life of the company, but the firm finally realized that they had to have a line of ordinary records, and the "Needle Cut" Edisons were announced to the trade in the fall of 1929. Unfortunately, this was not a good time for the record business, and after an initial flurry of interest the new records failed to sell also. In November, 1929, the firm that pioneered recorded sound left the business, and Edison records were no more, in any form.

EMERSON

The Emerson firm was founded by Victor Emerson, who left Columbia Records to start his own firm in 1916. Their first product was a 5-inch record, apparently to compete with Columbia's Little Wonder records. This tried to avoid patent infringement by using an angled cut which supposedly allowed it to play equally well (or poorly) on both lateral and vertical machines. They also produced a line of 7-inch records containing longer versions of the same material. These sold reasonably well considering their unusual size, judging from their availability today. By 1918 they had started pressing 9-inch, almost full length recordings; by the next year these had been supplanted by regular 10-inch discs. The 7-inch records lost the Emerson name at the end of 1919, but were pressed through 1920 under the Melodisc name. Throughout 1919 and 1920 the firm proved successful, with a tendency to be more adventurous in hiring talent, so that a number of stage stars of the period appeared on the label. In 1920, Emerson became the first company to sell a full-size record at a lower price, launching the Regal label (see under Plaza) which sold for fifty cents (and used sides also issued on Emerson). While these sold well, competition from other companies entering the low-price field limited sales, and, as well, customers stopped buying the more expensive records, discovering the same material to be available for less money.

As a result, Emerson went into receivership and was reorganized in mid-1922. The Regal label was organized as a separate organization, which became the manufacturing arm of the Plaza Music Company, while Emersons, still numbered in the same series, appeared under the banner of "The New Emerson" with the 50-cent price previously belonging to Regal. Although Emerson records sold fairly well, the main activity of the new firm seems to have been recording matrices issued on other labels. Grey Gull and numerous smaller labels depended on the supply of material from Emerson, including B-sides written by staff composers to avoid royalty payments. When appearing on other labels, these bore control numbers in a 3000, later 31000 series. In 1924, the firm entered the radio industry, and became the Emerson Radio Corporation. This proved to be so sucessful (and, in fact, is still in operation today, using the same trade mark!) that the owners elected to sell off the record operations to the Scranton Button Company, who were already pressing records, at the end of 1924.

This firm continued to record and press records (acquiring the Federal Record Company, whose main operation was pressing Silvertone records for Sears) but dropped the Emerson label in early 1925. They were late in starting to record electrically, however, and their main customer for matrices, Grey Gull, started their own recording operation. They began recording electrically in late 1926, having already (!) reintroduced the Emerson label with a new series (3000) and an "Electrosonic" designation on the label. These were ostensibly a product of the Consolidated Record Company. These did not sell particularly well, and by the middle of the next year the label had disappeared for good. The Consolidated firm continued to record for another year or so, with Fred Hall's band as a house group, again leasing the sides to small labels, but that operation was discontinued sometime in late 1928. The Scranton Button Company continued to press records, for Plaza and others, and was one of the firms merging into the American Record Corporation.

The first Emerson firm pressed the labels detailed on the following page; there may have been others. The Emsrson firm advertised the capability of making personal records, and although no records have been seen by the author that can be specifically identified as such, they may exist. The second, 1922-24, incarnation of Emerson seems to have had no subsidiary labels, although they leased matrices extensively. The later firm, particularly after its acquisition by the Scranton Button Company, supplied matrices to so many independent labels that it is impossible to determine which might actually be subsidiary labels. Most are listed below, each under its own name, or grouped together where there appears to be reason to do so.

MEDALLION: This label appears to have been pressed by Emerson for the Baldwin Piano Company, who applied for the name as a trade mark. There were both 9 and 10-inch issues, with the former starting in late 1918, being supplanted by the latter the next year. It was dropped in mid-1921.

MELODISC: As noted above, this was an extension of the 7-inch Emerson series, used from 1920 until 1921 or 1922.

REGAL: The history of this label is detailed in the Plaza section, as the firm acquired control of this label when it was spun off as a separate company after the 1922 reorganization of Emerson, and operated Regal as a separate company - the record manufacturing arm of the Plaza firm. It was originally started as a low-priced label by Emerson in 1920 and drew material from Emerson, issued pseudonymously, until 1922.

SYMPHONOLA: This label was pressed by Emerson for the Larkin Company, a merchandising firm in Buffalo, New York. Both 9 and 10-inch pressings were issued, although there does not appear to have been separate series for the two. It was pressed from early 1919 until early 1922.

No other labels have been identified as Emerson subsidiary or client labels at this time, although they may quite possibly exist (see the comments above). The labels following drew from the Emerson/Consolidated after 1924, though not known to be Emerson-pressed.

CLOVER/DANDY/MARATHON: The physical similarity of details between the first two labels suggests a common source; Clover was issued 1925-27 by the Nutmeg Record Corporation, who also were credited on the 7-inch Marathon label issued for a few months starting in November 1928 (it is not known what, if anything, Nutmeg sold between the two labels). Dandy, issued 1924-26, bore no credits.

EVERYBODY'S: This label may have been a continuation of the line of records pressed by the Bridgeport Die and Machine Company (q.v. under Paramount) who were drawing on Consolidated material at the time of their demise in early 1925. This is suggested by dates, physical details and pseudonyms used. the label is connected with the Electric Recording Studios (which weren't electric!) of New York, who issued personal recordings, as the final few records issued in the series bore the Electric name on the label. Both labels lasted a few months in 1925.

POPULAR HIT/WISE: No details are known concerning these labels except that they drew on Consolidated for material. The author has never seen a copy of either.

The Emerson/Consolidated firm, through the Scranton Button Company, was probably responsible for pressing most issues on the National Music Lovers' label, though plaza provided most of the material. Plaza also drew occasionally on Consolidated material, again through the Scranton connection, as the latter firm pressed for Plaza and was involved in forming ARC.

GENNETT

The Gennett label is one of those most sought after by record collectors. The vast majority of its catalog consists of the same popular and standard material as other record firms, usually, in fact, by the same artists; however, the firm was based in Richmond, Indiana, where they also maintained recording facilities, so they recorded large numbers of midwestern artists, and sold primarily to this market. Their location near Chicago, and their tendency to be somewhat adventurous in recording, meant that such performers as Bix Beiderbecke and King Oliver first recorded for Gennett; as well, they recorded many rural blues and country performers.

The Gennett label was a product of the Starr Piano Company, who entered the phongraph and record business in 1916. The records were issued under the Starr name for the first year, but the name was changed to Gennett, after the family who operated the piano firm. All issues were vertical cut in the Edison format until 1919, when Gennett became one of the first companies to take on Victor and Columbia by issuing lateral-cut records; in the ensuing legal battles, it was established that the relevant patent had expired in 1919 and therefore any firm could press lateral records. Early in the 1920's, the company veered to some extent from the established musical norm of the industry and recorded sides in its Richmond studios, as noted above, that became collectors' items. In 1925, Gennett entered the low-price field with the Champion label, using the same sides that appeared on Gennett but generally employing pseudonyms. Gennett also pressed the rare Superior label as a subsidiary, and pressed a large number of client labels and private recordings as well; many of the latter are extremely rare and desirable, as they were the first recordings of noted midwestern bands and artists.

Gennett records sold quite well in the beginning and fairly well through the 1920's, although their late entry into electric recording and marginal sound quality meant sales dropped off during the "Electrobeam" period, named after the trade name used to promote electric sides. They catered primarily to the rural midwestern market, however, which was severely affected by the depression. The flagship Gennett label was dropped by the end of 1930, and files detailing the Superior label show that some records sold only one or two hundred copies each in total. Gennett continued to press Champion records until 1934, when they sold their commercial record business and rights to their pressing facilities to Decca, continuing to manufacture a line of sound effects records until 1941 under the Gennett name. At this point, Eli Oberstein, who manufactured numerous lines of records under different company names and label identities, purchased the Gennett name in order to acquire their quota of rationed shellac, issuing a handful of records under the name in 1942-43. Gennett pressed the two subsidiary labels, as noted above, as follows:

CHAMPION: This was the lower-priced line of records pressed by Gennett, as noted. It first appeared in 1925, and continued until the end of record operations in 1934. The name was acquired by Decca, who used it until mid-1936, with an identical label design. All Gennett issues used the 15/16000 series (Gennett never used specific series for different material on any label), while Decca used three: 40000 popular, 45000 country and 50000 race.

SUPERIOR: This label name appears to have been used twice by Gennett; once for a handful of issues in early 1928, and the second time from late 1930 until mid-1932. Both versions are extremely rare. All used sides which appeared on Gennett (in the earlier period) or Champion, usually under different identities.

The labels listed below are some of the many client labels pressed by the Gennett firm:

BLACK PATTI: An extremely rare and highly sought after label sold in the race market in Chicago in 1927 by the Chicago Record Company.

BUDDY: This label was pressed for a client during 1926, with less than a hundred ever appearing. The credits include six companies, none of whose names indicate any connection with the record industry. The preponderance of jazz sides used seems to indicate a connection with the race market.

CARDINAL: A handful of records on this label were pressed by Gennett in 1922. It may relate to an earlier Cardinal label; little is known about either.

CLAXTONOLA: Some issues on this label were pressed by Gennett, others by Paramount (q.v.) for an Iowa phonograph manufacturer from 1922 until 1925.

CONNORIZED: This label was pressed by Gennett in 1922 for a piano roll manufacturer, both as a sideline of merchandise and to promote piano rolls, as each label specified the number of the roll issue of the song.

HERSCHEL GOLD SEAL: This label was pressed for a Minneapolis phonograph firm which distributed Gennett records during 1927. Twenty-one issues were pressed, with the majority of the product apparently winding up unsold in a warehouse. All material also appeared on Gennett.

Q R S: Gennett pressed records for this piano roll manufacturer at various times during the 1920's, although details are not known. A 1930 label not related to Gennett also bears the name (q.v.)

RAINBOW: Gennett pressed and recorded many items for this religious label, operated by evangelist and singer Homer Rodeheaver from 1921-1926. See the entry under Rainbow for further details.

RICH-TONE: This label was pressed by Gennett in 1922 for the impressively named "Phonograph Record Exchange of America", a Chicago record dealer.

Gennett also recorded and pressed a number of other labels, including all of the Sears and Roebuck labels (q.v.) and others. Some used Gennett material, while others used sides recorded for the label in question. All not listed above will be found under their own names. As well, Gennett pressed a 20000 series of "personal" or "special" records for various individuals and groups; some labels credited Gennett, while others appeared under various label identities. There are even examples known of a series of music education records recorded for a publisher by Gennett, but pressed by Columbia!

The Starr Piano Company, the original parent company of Gennett, also operated a Canadian subsidiary. The Canadian branch imported records from 1916 until 1919, when the began an arrangement with the Compo Company to press records in Canada. From 1919 until 1922, these appeared on the Gennett label, drawing from Gennett and Compo's own material, along with, oddly enough, Okeh, who supplied mmaterial for Phonola and other Compo-pressed labels. After 1922, Compo gradually acquired control of the company's record business in Canada, and in 1925 dropped the connection with Gennett entirely, although they continued issuing records under the Starr-Gennett and Starr names until well after the demise of the U. S. firm. See the Compo Company section for details of this.

GREY GULL

The Grey Gull story, and their labels and numbering, are extremely confusing. A more detailed survey was written by this author and appeared in New Amberola Graphic magazine, of which back issues are available at this writing. The firm appears to have entered the record business around 1919, first issuing a short-lived series of fine-grooved vertical-cut records which allowed two or more songs per side. These were prefixed with an "H" to indicate the Hill-and-dale, as vertical cutting was also known, method of recording. In 1920, a line of lateral-cut records was introduced, with an "L" prefix which was maintained for the first few months of production. The 1000 series designated dance records, with 2000's for vocals and 4000's for standards. There were also L-7,8,and 9000 series with a handful of records issued in each; there does not appear to be identifying rationale for these.

The L-1000 and L-2000 series continued after the prefix was dropped. The L-4000 series, which contained a very few records, did not run continuously with the later 4000 series, which seems to have started around the beginning of 1923. To further confuse things, some Grey Gull-pressed labels, particularly Madison, employed their own numbering systems - some of which appear on labels normally numbered concurrently with Grey Gull, under the Madison, etc. number!

Grey Gull started by marketing rather expensive records, priced at $1.00 at a time when Victor and Columbia records sold for less. They quickly dropped in both quality and price, however, and became very inexpensive (and of appropriate quality) by 1925. They did their own recording, possibly in Boston, from 1919 through 1921, and continued recording in New York (possibly done for them by NYRL) into 1923. From this point until 1926 they drew almost entirely on the output of Emerson, who leased sides extensively under 3000-series control numbers during this period. About 1926, they seem to have set up an electrical recording facility, which produced almost all of the material issued thereafter, with a very few Emerson sides used. Grey Gull also had musicians and songwriters create songs solely for the B-sides of their issues to save the few dollars due in composer royalties!

In spite of such economies, sales of Grey Gull records dropped off throughout the 1920's. In 1929 and 1930 they used name bands, but records still sold poorly, especially after the depression hit. The company seems to have given up around 1930. Although it has not been factually verified, the labels and catalog seem to have been acquired by the firm which manufactured the U. S. Crown records from late 1930 onward. The Grey Gull label was dropped around this time, but the other labels still being pressed continue onward, tied in with the Madison label and pairing current pop recordings with Grey Gull B-side material in the 5/6000 series and pairing Grey Gull B-side material in a 900 series. Brian Rust comments in his "American Record Label Book" that the remnants of the Grey Gull issues were apparently dumped in England, where they were sold off cheaply. The actual connection between Grey Gull, Crown, F. W. Woolworth (who sold both Crown and Madison) and the American Record Corporation, many of whose house artists appear on early Crown issues remains to be established. the various labels pressed by Grey Gull are noted below; they also pressed some issues of Oriole (c.120-249?), Mitchell, and the Straus & Schram Supertone.

RADIEX: This is the first and primary subsidiary label pressed by Grey Gull, perhaps as a means to enter the lower-price field. It appears just as do Grey Gull-pressed Orioles, and uses the same orange label background on the very first issues. The first labels designate themselves as "New Process" (although no new process appears to have been involved). Radiex used Grey Gull numbers, and the label continues to the end of the firm.

The labels listed on the following page are short-lived issues; some may be client labels, although this is not verified in most cases.

AMCO: A handful of issues appeared on this label, almost certainly a client label.

GLOBE: It is not known if this relates to the Arto-manufactured Globe label, which continued to be pressed by Bell into 1923. If so, it is almost certainly a client label. Grey Gull Globes seem to have been pressed in 1924 and 1925.

JEWEL: A very few issues appear under this name. Some run concurrently with Grey Gull numbers, with a 200 difference; some appear to use an independent numbering system, and some bear no catalog numbers at all. It is not yet known if these are in any way related to the later Jewel label pressed by Plaza. Some issues, in fact are simply Grey Gull or Radiex records with the Jewel label pasted on over the original (a practice seen elsewhere with Grey Gull).

NADSCO: Grey Gull issues on this label, from the 1924-25 period, appear to be fairly common. The name would seem to indicate a client label. All use Grey Gull numbers.

SUNRISE: This quite rare label appears to have been pressed for a short period in 1929. It is noted for an attractive art-deco label, and uses its own numbering system (one Van Dyke has been seen with a Sunrise number). It does not relate to the later Victor Sunrise label.

SUPERTONE: Pressed for Straus & Schram c. 1926 (one of several sources).

SUPREME: This label ran from 1926 or 1927 to 1930. The label is also one of the few Grey Gull labels to enjoy the distinction of its own printed sleeve (Van Dyke and Radiex being the others) although it does not give any credits. All use Grey Gull numbering.

VAN DYKE: The Van Dyke label appeared in mid-1929 and lasted for the life of Grey Gull and Madison. It used Grey Gull numbers with a 7, later an 8, attached as a prefix; it also used Madison and Sunrise numbers on at least some issues, as well as the late 900 series.

The following label does not relate to any of the above:

MADISON: This is the most unusual of the Grey Gull labels. One source suggests that it was pressed for, and sold by, F. W. Woolworth. It first appears around 1927, with a 1600 series for pop material and a 1900 for folk and standard recordings. It also shared an 8000, later 8100 series with at least some other Grey Gull labels; these paired non-royalty B sides. Interestingly enough, it also used matrices in a 5000 series which were recorded for Madison only - although similar to corresponding Grey Gull sides, they are not identical. During this period, regular Grey Gull sidses were used as well. This series was dropped in 1929 - for a short period thereafter, from about 1590 to 1740 (the 1600's were not used on Grey Gull) the records correspond to Grey Gull dance sides, with a different credit or none at all. In late 1929, a 50000 series appears, containing all types of material; after about 50 issues, this loses one zero (later issues of earlier material have the zero dropped as well) to become a 5000 series, which reaches 5099 and jumps to 6000. These latter numbers are known on Van Dyke and Radiex as well, in post-GG issues. There are other series known: A 14000 series corresponding to Grey Gull 4000's, and 18000 and 22000 series, each containing a very few issues, whose functions are not yet known.

MISCELLANEOUS: Other labels pressed by Grey Gull include the following: Phono-Lamp, c.1921 and extremely rare, apparently accompanying a machine combining the two functions (!); Bingola, in both 7 and 10-inch sizes, pressed to go with a toy phonograph made in Germany; New Comfort, about which nothing is known; and Youngster, a line of 7-inch kiddie records. Other labels may have been pressed and at least two private recordings are known.

NEW YORK RECORDING LABORATORIES
(PARAMOUNT/ B D & M)

The Paramount label shares with Gennett the honour of being one of the most sought-after labels in record collecting, and for the same reasons. Like Gennett, the company was based in the midwest and recorded there; as well, Paramount entered the race market early, and actively marketed records to Blacks from 1920 to its demise in 1931. This meant that many blues artists and jazz performers appear first or only on the Paramount label. Collectors can thank Max Vreede for untangling the Paramount history and that of the related companies and labels.

The story starts around 1916. The Wisconsin Chair Company, a furniture manufacturer located in Port Washington, Wisconsin, near Milwaukee, had been building phonograph cabinets for other manufacturers, and decided to enter the phonograph business with a line of machines and records. They established a subsidiary company, The New York Recording Laboratories, in New York, where studios were constructed. The first records were 9-inch verical cut discs which appeared under the Paramount and Puritan names. These were quickly supplanted by 10-inch vertical-cut records, and by the end of 1919 by standard 10-inch lateral-cut discs. At some point, possibly from the beginning, they contacted with the Bridgeport Die and Machine Company to do the actual pressing of records. early in 1922, this firm decided to enter the record business on their own, and a curious arrangement seems to have been made.

The arrangement was this: The furniture firm's NYRL subsidiary continued to sell records on the Paramount label, including the line of race records not duplicated on other labels. Both NYRL and BD&M used the Puritan label, each with its own manufacturer's credit; BD&M sold Puritans in the northeastern states and NYRL elsewhere. Both companies numbered Puritans in 11000 series, which did not run concurrently; NYRL's series ran concurrently with the Paramount 20000 popular series. BD&M pressed a large number of client labels, primarily for department stores or chains in the east, and also pressed the Broadway label from 1922 until 1925.

NYRL, on the other hand, pressed very few other labels; all that are known are Claxtonola, which also drew from Gennett, Blue Bird, pressed for a very short time for a Los Angeles phonograph manufacturer, National Record Exchange, for an Iowa City firm (one wonders about the concept of exchanging records!) and some few Silvertone records for Sears. All except Silvertone either used Paramount numbers or were numbered concurrently. The two firms operated side-by-side until early 1925, when BD&M appears to have gone under. Around this time, NYRL dropped the Puritan label and revived the BD&M Broadway label as a popular label; although popular material was pressed on Paramount until at least 1930, its rarity on that label indicates that Paramount was sold primarily as a race label - perhaps offering pop sides for those Black record buyers who enjoyed it - and Broadway as a pop label, probably sold primarily in the midwest.

NYRL was one of the first independents to set up studio facilities, and provided sides for various firms including Plaza in the 1919-1922 period. they may have also recorded mattrices for other companies under those firms' numbers as well. They acquired Black Swan records in 1924 and re-numbered the Black Swan catalog in their own race series thereafter. They slowed down recording activity in New York after the end of the BD&M era, phasing out the New York studio in 1927 and relying primarily on Plaza/ARC for popular material. They were at this time recording in Chicago, where most blues material was recorded; they replaced this with a studio in Grafton, Wisconsin, near Port Washington in late 1929. Their aggressive marketing of race records by mail order, to customers who often had no access to stores selling records, had proven successful, but as the depression deepened their clientele had no money to spend on luxuries such as records. Their business dwindled, and the firm was finally acquired by the then-struggling Gennett in late 1932, with their last 13000 series blues issues being among the most sought-after records known.

The individual labels are detailed on the next page.

NEW YORK RECORDING LABORATORIES: The first three labels are the main labels for this NYRL firm; other issues follow.

BROADWAY: Although originally a BD & M label (see below) the label was revived by NYRL in 1926 as their principal popular label, drawing mainly from Plaza for material. It ran until the end of the company in 1932. It was revived in the 1930's by ARC and later by Decca, both for a short time and a handful of issues.

PARAMOUNT: Best-known for its 12/13000 race record series, this label was started c. 1918 by the Wisconsin Chair firm. It ran until 1932, but after 1926 issued mainly race records.

PURITAN: This may have been the initial label of this group, as the name was used on the firm's phonographs. It started c. 1918 and seems to have been dropped in favor of Broadway in 1926. The label was also pressed by BD&M (see below). NYRL issues parallel Paramount 20000's.

NYRL also pressed a few client labels, detailed below:

BLUE BIRD: Not to be confused with the Victor label, these were pressed for a Los Angeles phonograph firm in 1922, using Paramount numbers and material.

CLAXTONOLA: NYRL pressed this label 1922-24; later issues were pressed by Gennett (q.v.).

FAMOUS: Little is known about this label. It was pressed 1921-24, and the popular series numbering paralleled Paramount, although not all Paramount issues may have appeared on Famous. Records or sleeves show no information as to their source.

NATIONAL (RECORD EXCHANGE): Pressed by NYRL 1922-24 with a 1200 series that paralleled the Paramount 2000 series for an Iowa City record dealer. BD&M pressed an unrelated National label (see below).

BRIDGEPORT DIE AND MACHINE COMPANY: Arranged as NYRL.

BROADWAY: Pressed 1922-25 by BD&M, whose credit it carries in some cases. As noted above, it was revived by NYRL. Uses the BD&M numbering as do the labels below.

PURITAN: As noted above, this label was pressed 1922-25 by BD&M, with a slightly different numbering and BD&M credit. Label designs are similar. It seems to have been the primary label for the comany.

TRIANGLE: Duplicating the numbering and the issue period for Puritan, this seems to have been a subsidiary label for BD&M. It does not carry any manufacturer or other credit, but is not known to have been a store label.

The client labels pressed by BD&M, who seem to have been perhaps the most prolific issuer of such products, are too numerous to detail here (see the BD&M date listings for a listing, which may well not be complete). All of the labels except Pennington (some of which drop the initial "1") use the BD&M 11000 series numbering and credit the various stores or firms which sold them.

OKEH

The history of the Okeh label actually starts years before the appearance of the label itself. In 1910, Carl Lindstrom, a German resident, acquired a number of record companies based in that country but operating throughout the world, controlling labels such as Odeon, Favorite, Beka, Fonotipia and Jumbo in Europe, Britain and elsewhere. He had operations in the United States, apparently only as an importer, which were run by Otto Heinemann under the latter's own name.

In 1918, Heinemann started production of records in a vertical-cut format, using his initials to suggest the name for the new Okeh label. When the U. S. entered World War I in late 1917, German-owned or German-controlled firms were taken over by the government and sold to new ownership after the war.In 1919, due to this policy, the company was reorganized as the General Phonograph Corporation, reestablishing connections with the reorganized Lindstrom operations in 1920, which were retained even after Lindstrom was bought out by Columbia of Britain in 1925. Okeh was one of the first firms to produce lateral-cut records and fight the resulting legal battles with Victor and Columbia in 1919. Records were issued on both the Okeh and Odeon labels, with the latter consisting of imported European sides drawn from the Lindstrom labels and domestically recorded ethnic material, except for short-lived ventures as a popular domestic label in 1921 and again in 1930-31 (see below).

Okeh records sold well at first, due to a very high quality of recording, but the relative scarcity of issues as time continues suggests sales gradually dwindled through the early 1920's as lower-priced records appeared and the major labels signed the star performers. For this or whatever reason, the Okeh/Odeon operations were purchased by Columbia in 1926, who maintained them several years thereafter as a separate firm, although Columbia did all of the actual manufacturing of records. This policy was dropped after the sale of the Columbia firm in 1931.

In addition to the line of ethnic records on the Odeon label, another successful sideline of Okeh was their line of race records. Okeh had issued the first blues record by a Black artist in 1920, with Mamie Smith's "Crazy Blues". The success of this and an earlier Smith recording of popular tunes convinced Okeh of the market for records by Black performers, marketed to the Black audience, and a line of "race" records was introduced late in 1921. Okeh scored another coup by being the first company to record true country music, recording, when talent scout Ralph Peer, using the company's portable recording gear, another label first, went to Atlanta, Georgia to make recordings and was convinced by the local distributor to record 2 sides by folk artist Fiddlin' John Carson. These sold so well that by the end of the year Okeh launched a series of country records similar to the race line.

When Columbia acquired Okeh, they continued the successful race and country lines and recording popular material as well, even though they were also doing both for their own main label. The scarcity of Columbia-pressed Okeh pop records indicate they did not sell especially well, but race and country record did. At the end of 1930, Okeh was to some extent integrated with the Harmony group of labels, using many of these sides. When the new management dropped the cheaper labels in 1932, Okeh was retained, but only about two dozen items appeared on the label, mostly reissues, until the last 41000 Okeh appeared in the fall of 1935. This was not the end of the label, however; it would be revived not once but twice more (and on LP much later as well!)

At the end of 1938, CBS took over the American Record Corporation, who had acquired the Columbia firm in 1934. By this time, all of the low-price labels except Vocalion had been dropped. CBS naturally made the Columbia label the primary product, but continued to press Vocalion. In the fall of 1940, the Vocalion label was suddenly replaced by a new Okeh label, which continued the numbering system and the catalog numbers of records in the Vocalion catalog.The Okeh name was used until 1945, when increased costs forced record firms to drop low-prived labels, such as Okeh, Bluebird and the 35-cent Decca. The label was revived a second time in 1951 to replace Columbia's 30000 race series, and was used through the rest of the 78rpm era, issuing many sought-after rhythm and blues sides.

The labels for which information is provided below are those labels, some discussed on the previous page, which are known to be connected with the Okeh firm in some way. The first two items are records which used Okeh material, and are suspected of being manufactured by okeh as well, although this is not verified The following two are those labels which were part of the Lindstrom group world-wide, although pressed by Okeh in the U. S. Okeh is known to have done custom pressing and private recording in the pre-Columbia period, and took advantage, as well, of their early introduction of remote-site recording to do on-site custom recording and pressing for a number of independent labels such as Sunshine (St. Petersburg, Florida) and others not known directly to the author, as well as many one-off issues.

DOMESTIC: This short-lived vertical-cut label appeared c.1918, crediting a Philadelphia company. The appearance of the records suggest an Okeh origin, although this is not verified.

PHONOLA: this label was sold by a Canadian phonograph manufacturer of the same name from late 1917 or early 1918 (judging from issued material and a tentatively dated advertisement) until 1922, when the firm left the record business and entered the radio business. The later issues were pressed by the Compo Company (q.v.) but this firm did not exist until 1919, so it is probable that the earlier issues were pressed by Okeh for export. The connection with Phonola allowed Compo access to Okeh material, and all of the Compo labels, particularly Apex, issued Okeh material in Canada through 1922. Phonola and most other Compo issues duplicate Okeh catalog numbers, although Apex deviates later. Phonola pressed both laterally and vertically cut Okeh sides.

ODEON: The Odeon label first appeared in 1904, although not in the U. S. In that year the International Talking Machine Company, a German firm, introduced a line of records under the Odeon name. They were most notable because they were the first double-faced commercial recordings, a process on which Odeon held European patents. Their U. S. tie-in at that time seems to have been the Hawthorne and Sheble Company, who produced records under the American Record Company name 1903-06, and may have imported Odeon records as well; their product was sold by Odeon under the "American Odeon" name. In 1910, Carl Lindstrom acquired Odeon, and his connection with Okeh gave them U. S. rights to the Odeon name. Okeh issued Lindstrom-recorded ethnic material on the label, excepting a brief domestic venture in 1921, through 1929. In 1930, a group of strange recordings appeared under the name, with ONY- catalog numbers. They used some Okeh material and some sides recorded without vocals at Okeh sessions. They were apparently intended for export from the west coast to an unknown destination, and one source states the deal fell through and the records were found in a warehouse in the 1940's. This was the last use of the name in the U. S. except as a sub-credit on some Decca issues of imported material in the mid-1930's.

PARLOPHONE: The 1930-31 U.S. issue under this name, and the only American use of the elsewhere well-known name, relates to the later Odeons discussed above. Most sides appeared on both labels, although not always paired identically. Parlophones from this period carry a PNY- prefix to the catalog numbers, some of which duplicate Okeh numbers

As noted, other Okeh-pressed labels may exist.

SEARS, ROEBUCK & CO.

The mail order firm sold records under various names from about 1903 (for discs) until the late 1940's. The most common Sears label is Silvertone, but several others were sold. The labels sold by Sears are listed below.

HARVARD: This is the first Sears disc label. They were pressed by Columbia, who also manufactured machines for Sears (some may be from other sources). They were sold in 7 and 10-inch sizes. These are exceedingly scarce, being sold between c.1903 and 1907.

OXFORD: This name was used by Sears from 1907 until 1915. The first were pressed by Victor, using Zon-O-Phone sides; when Victor dropped Zon-O-Phone, Sears turned to Columbia. Some are known from other sources c. 1907. All are single-sided, and the labels from all sources are very similar, excepting credit typefaces. Zon-O-Phone Oxfords are assigned new numbers as Oxfords, while Columbia pressings use the Columbia matrix number, as did Columbia single-sided issues.

SILVERTONE: In 1916, Sears re-named its records to match the name used for phonographs. Columbia continued to press them, and Oxfords in the catalog acquired new labels. In 1918, Columbia ceased pressing client labels, leaving Sears with no source for records. After a year, the label was revived; Sears turned to Federal for records. The first issues, with a silver-on-blue label, bore Federal 5000 numbers; these were supplanted by the tan label series, numbered in a 2000 series which paralleled with Federal (with Federal numbers in the wax). In 1925, Federal was evidently acquired by Emerson. While Emerson continued to press Silvertones in the 2000 series, using their own and Plaza sides, Sears turned to many record firms (except Victor) for Silvertones, including Columbia (Harmony), Pathe, Brunswick (Vocalion), Gennett, Paramount, Plaza, Autograph and Rainbow. These were numbered in many series, sometimes grouped by manufacturer, sometimes not, with some Gennett pressings using Gennett numbers. In some cases, the same record came from different sources at different times. The Silvertone label was dropped in 1927 though phonographs and radios bore the name years longer; it was revived around 1940 using Columbia sides, and brought back again after the war, when the Silvertone Record Club appeared (records so labelled).

SUPERTONE: This label was first sold by Sears in 1924 (see Olympic). It bears no reference to Sears (most Supertones do not) but the label is similar to later issues known to be Sears issues. The label reappeared about 1928 to replace Silvertone; several hundred issues were pressed by Gennett to late 1930, after which Brunswick pressed about 150 issues in an S-2000 series until mid-1931. The name was also used by Straus & Schram, a Chicago music firm, on their own records. (See Pathe, Columbia (Harmony) and Grey Gull)

CHALLENGE: This is a challenge to discographers! It was Sears' lowest-priced label from 1926 to 1929. Those below 500 were pressed 1926-27 by Gennett; numbers run consecutively, or mostly so, but all issues are pseudonymous. Higher numbers were pressed by Plaza, with blocks of numbers used in a random fashion. They can be dated only by their control numbers. Issues are again under pseudonyms, and most use the same identities as Oriole and Jewel, often paired differently.

CONQUEROR: This label was introduced in 1928, and by 1931 was Sears' only record label. It was pressed successively by Plaza, ARC and CBS as they took over operations; in the latter two cases, it drew from the lower-priced labels. It continued until 1942, when wartime shortages made custom pressing impossible, and used one consecutive numbering series. Popular, standard, country and blues material appeared on the label.

ARTO (BELL, ETC.)

The following number sequence appeared on the labels of Arto records. The labels below used the sequence with different initial numbers or prefixes:

ANSONIA (H-)
BELL (P-)
CLEARTONE (C-)
CROWN/HY-TONE (K-)
GLOBE (7000)
There may be others. All show the 9000 number in the runout.

9000 . . . . c.8/20
9045 . . . . 1/21
9070 . . . . 6/21
9115 . . . . 1/22
9145 . . . . 6/22
9185 . . . . 1/23
Around this point, Arto went under and following issues show the Globe 7000 number in the runout.
7225 . . . . 6/23
The last of these was
7232 . . . . c.8/23

Bell records, now from another source, continued the sequence:
P-250 . . . . . . 1/24
P-280 . . . . . . 6/24
P-310 . . . . . . 1/25

The P- prefix was dropped at c.313. When earlier items continued in the catalog, they were issued without prefix.

345 . . . . 6/25
390 . . . . 1/26
425 . . . . 6/26
450 . . . . 1/27
525 . . . . 6/27
568 . . . . 1/28
610 . . . . 6/28
Ends at 617.

The following number sequence appeared on standard issues on the same labels, and in the same way:

ARTO (3000)
BELL (S)
CLEARTONE (T)
Others, possibly including Globe (L)

3001 . . . . 9/20

3119 . . . . 6/22
Ends.

Bell started a new sequence, reissuing some of the above under new numbers:

1101 . . . . 8/23

1162 . . . . c.1/25

Continues to unknown number.

. . . .

NOTES

(Please advise the author of corrections)

MATRICES

Very few Arto-group issues ever showed any matrix numbers. 1920-21 issues used "Jones" matrices; some carried numbers from issue on other labels, most notably Lyric, but the following sequences appear on Arto only. The num-bers appear to jump by 1000 each time 99 is reached, and some groups seem to be skipped.
Numbers from this period may appear under the label or in the run-out, if they appear at all.

17001 . . . . . . 9/20
18004 . . . . . . 1/21

23024 . . . . . . 8/22

26092 . . . . . . 1/24

A few numbers in a 31000 sequence and some in a 41000 sequence (not Emerson) have been seen also.

From 1923 onward, Bell records drew from their own recordings (source unknown), Plaza and Emerson. Until 1927, almost all matrices were suppressed; thereafter, Emerson matrices may show, either in full or the last three digits, in the run-out. The last 50 or so were pressed by Gennett, who did not show matrix numbers on any of their pressings at the time.

NOTES

(See note at left)

COMPO (CANADA)

Compo used a variety of number sequences, based on the matrix source, issue label and price range, among other variables. These are listed below in numerical order, along with a list of the labels on which they are known, with the primary label first "Custom Pressings" indicates the sequence is known on special issues.

499-DOWN:

From Gennett, appeared on Apex only.

499	6/22
450	1/23
430	6/23
39?	?/23

Ends.

- - - - - - - - - - - - - -

500-UP:

From Compo, later Pathe and Autograph, others? Appears on:
APEX
GENNETT (Canada)
HECTROLA
HYDROLA
OPERAPHONE
STARR-GENNETT
SUN
Custom pressings

500	9/19
520	6/20
525	1/21
535	6/21
550	1/22
560	6/22
580	1/23
605	6/23
640	1/24
665	6/24
680	1/25
710	6/25
730	1/26
770	6/26
799 (last)	1/27

800 SERIES:

Used on custom pressings 1927-28.

- - - - - - - - - - - - - -

900 SERIES:

Used on custom pressings 1931-32.

- - - - - - - - - - - - - -

1000 SERIES:

Duplicates Okeh vertical series, appears on Phonola probably prior to Compo pressings.

- - - - - - - - - - - - - -

4000 SERIES:

From Okeh, appeared on:
APEX
GENNETT
PHONOLA
STARR-GENNETT
SUN
Custom pressings:

All issues below 4500 (and some above) except 4000-4040 duplicate Okeh numbers. Those which do not do so show the Okeh numbers stamped in the run-out area. The late 40xx issues are from late 1922.

NOTE: Compo may have pressed and issued other Okeh series on Phonola or other labels.

- - - - - - - - - - - - - -

4500 SERIES:

Early Gennett of Canada issues, and later issues using British material, bore numbers identical to their U. S. catalog numbers. This practice stopped at c. 4800.

8000 SERIES:

From Plaza (although very early issues may be from NYRL or other sources via Plaza) Appeared on:
APEX
STARR-GENNETT
SUN (?)
Custom pressings:

8000	1/23
8050	6/23
8125	1/24
8200	6/24
8290	1/25
8350	6/25
8425	1/26
8525	6/26
8560	1/27
8610	6/27
8685	1/28
8770	6/28
8860	1/29
8999	7/29

To 41000 series.

- - - - - - - - - - - - - -

9000 SERIES:

From Gennett, appeared on:

APEX (?)
GENNETT (Canada)
STARR-GENNETT
SUN
Custom pressings:

9000	?/20
9030	6/20
9070	1/21
9125	6/21
9185	1/22
9250	6/22
9320	1/23
9380	6/23
9485	1/24
9550	6/24
9605	1/25
9631 (last)	4/25

9632 is known, but was issued much later from Plaza sides.

10000 SERIES:

From Plaza, appeared on:
STARR
LEONORA
Possibly others

10000	5/25
10115	1/26
10175	6/26
10225	1/27
10260	6/27
10300	1/28
10350	6/28
10420	1/29
10441	3/29

Ends shortly after.

- - - - - - - - - - - - - -

11000 SERIES:

French records from Compo and European sources - all on Gennett c. 1920.

- - - - - - - - - - - - - -

12000 SERIES:

French records from Compo, appeared on:
APEX
GENNETT (Canada) (?)
STARR-GENNETT

12000	?/21
12050	6/22
12070	1/23
12095	6/23

12129 to 15130
(See 15000 series on next page)

- - - - - - - - - - - - - -

13000 SERIES:

French 12" records on Gennett c.1920-21. All seen are classical material, sources unknown

- - - - - - - - - - - - - -

14000 SERIES:

Details unknown, if it was used. Also see M-14000 (Minerva)

COMPO (CANADA)

15000 SERIES:

Continuation of 12000 series, reason unknown. Also on Ste, ANNE de BEAUPRE' label.

15130	?/24
15190	1/25
15240	6/25

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15400	1/28
15460	6/28
15550	1/29
15620	6/29
15715	1/30
15765	6/30
15805	1/31
15840	6/31

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15900	1/35
15920	6/35
15940	1/36
15975	6/36

. 15999 to 160??

* * *

16000 SERIES (I):

16000-40 from Okeh, appeared on Starr-Gennett:

16000	3/22
16039	1/23

Ends shortly thereafter, exact number not known.

NOTE:
When the French series above reached 15999, it is not currently verified whether these numbers were reused or skipped. Either is a possibility. see next column.

16000 SERIES (II):

Continues 15000's:

16090	1/38
16140	6/38
16195	1/39
16230	6/39
16300	1/40
16350	6/40
16380	1/41
16420	6/41
16460	1/42
16500	6/42
16510	6/43

Series continues into the 1950's and runs to an unknown point in the 17000's. It may duplicate numbers listed below.

* * *

17000 SERIES:

From Compo, Plaza, unknown U. S. sources, on Ajax:

17000	c.9/23
17015	1/24
17030	6/24
17080	1/25
17133 (last)	5/25

Label dropped.

* * *

18000 SERIES:

Used for French records on Melotone in the mid-1930's, details not known.

* * *

19000 SERIES:

These numbers appear in the run-out on Apex, etc. issues of 1924-25, apparently from a short-lived series pressed for Paling's which was an Ausstralian department store. It was also used for the French "Double Length" issues of 1931 (see 51000 series) but no data is available.

NOTE: The various series below (except 51000), along with the 8/10000 and occasional others, appear in the run-out of sides issued on several labels.

21000 SERIES:

From Plaza, used on Domino:

21000	9/24
21050	6/25
21125	1/26
21160	6/26
21210	1/27
21260	6/27
21340	1/28
21425	6/28
21499	12/28

To 31000 (q.v.)

* * *

21500 SERIES:

From Compo, Pathe', possibly others, on Domino:

21500	?/25
21510	1/26
21525	6/26
21575	1/27

Continues, date by 26000 number in run-out.

* * *

22000 SERIES:

From Plaza, used on Microphone

22000	6/25
22060	1/26
22125	6/26
22160	1/27
22185	6/27
22215	1/28
22275	6/28
22360	1/29
22455	6/29

Ends at this point or shortly after.

22500 SERIES:

As 21500, on Microphone:

22500	?/25
22530	6/26
22545	1/27
22560	1/28
22605	1/29

May continue, date by 26000 numbers.

* * *

23000 SERIES:

From Compo, Pathe, others on Starr.

23000	c.6/25
23015	1/26
23035	6/26
23075	1/27

Continues - date by 26000 numbers.

* * *

24000 SERIES:

As 22000, on Lucky Strike:

24000	5/26
24075	1/27
24125	6/27
24150	1/28
24195	6/28

24221 to 24300

From this point, the series parallels the 22000 series at left.

* * *

24500 SERIES:

As 22500, on Lucky Strike:

24500	5/26
24535	1/27
24550	1/28
24605	1/29

Continues as 22500, which the latter issues parallel. Date by the 26000 numbers.

COMPO (CANADA)

25000 SERIES:

Apex "Radio-Tone" series, recorded from Radio broadcasts. All known issues (2?) from late 1925.

. . . .

26000 SERIES:

From Compo, some Pathe', Crown (U. S.), possibly others, superseded 500 series on Apex, appeared on:

APEX
BRUNSWICK (?)
DECCA

26000	1/27
26050	6/27
26105	1/28
26130	1/29
26140	1/30
26155	1/31
26167	10/31

All above Apex only.

26170 (B?)	9/33
26175 (A)	1/37
26180 (D)	?/38
26190 (D)	6/40
26214 (D)	3/41
26230 (D)	3/42
26245 (D)	6/43
26260 (A)	1/44

All following on Apex.

26286	6/46
26291	4/47
26295	4/48
26339	1/52
26365	7/53

Continues to unknown number.

31000 SERIES:

From Plaza, used on Domino (continues the 21000 series):

31000	1/29
31095	6/29
31128	8/29

Ends.

. . . .

40000 SERIES:

See U. S. Champion (Decca pressings), used on Melotone.

. . . .

41000 SERIES:

From Plaza, on Apex:

41000	8/29
41060	1/30
41165	6/30
41280	1/31
41375	6/31
41446 (last?)	1/32

. . . .

45000 SERIES:

From Decca, occasionally others (Melotone):

45000	?/35
45150	1/36
45180	1/37
45240	1/38
45300	1/39
45350	1/40
45420	1/41
45495	1/42
45550	1/43

Ends.

This sequence does not duplicate the similar Decca-issued Champion country series, unlike the 40000 series. It can be dated more accurately, except early issues, by using Decca matrix/issue numbers in the run-out.

51000 SERIES:

"Double Length" dubs, two tracks per side from Plaza sides, on:

ACE
DOMINO
STERLING
Possibly others?

51000	c.10/31
51044	5/32

Ends.

. . . .

76000 SERIES:

From U. S. small labels. on Apex:

76000	6/53
76020	1/54
76060	1/55
76085	1/56
76135	1/57
76235	1/58
76400	1/59

Continues on 45 rpm.

. . . .

81000 SERIES:

From Plaza, used on:

CROWN
DOMINO (181)
ROYAL (381 if used)
STERLING (281)

81000	4/29
81200	1/30
81400	6/30
81533 (last?)	5/31

To 91000 series.

. . . .

83000 SERIES:

As late 26000 (no Pathe') used as above:

83000	c.6/29
83025	1/30
83042 (last?)	9/30

To 93000 series.
Contains reissues.

91000 SERIES:

As 81000, except on Melotone, not on Domino:

91000	1/31
91150	6/31
91225	1/32
91350	6/32
91460	1/33
91560	6/33
91675	1/34
91800	6/34
91925	1/35
92040	6/35
92125	1/36
92156 (last?)	3/36

. . . .

93000 SERIES:

Sources as 83000, issues as 91000:

93000	c.1/31
93020	1/32
93030	1/33
93040	1/34
93065	1/35
93085	1/36

Melotone only:

93095	1/37
93110	1/38
93130	1/39
93147	1/40
93157	1/41
93165 (last?)	c.1/42

. . . .

MISCELLANEOUS

CANADIAN MUSIC LOVERS' LIBRARY

All known c. early 1923.

. . . .

GAVOTTE

Pressed 1950-52 for Gordon V. Thompson. Some material recorded for the label by Compo (see also section 7 of the **Guide**)

COMPO (CANADA)

MISCELLANEOUS

TEMPO

Pressed for Thompson; duplicate U. S. issues. See Bill Daniels' book for dates.

- - - - - - - - - - - - -

Compo also pressed Canadian Decca (q.v.) and special issues:

FAMOUS ARTISTS
MARCONI
PATENAUDE, A. W.
SHERWIN-WILLIAMS
WINCHESTER
(probably many others)

And U.S. 1940's labels:
BULLET
DAMON
GRAND
METROTONE
ROBIN HOOD
RONDO
(probably others)

U. S. labels carry their oroginal numbers; the special issues usually use Compo series, but some use their own.

- - - - - - - - - - - - -

AUTHOR'S NOTES

The author welcomes any information on Compo pressings of any type not listed in the **Guide**.

It might be noted as well that the original Compo recording ledgers are in the collection of the National Library in Ottawa, Canada and it is hoped this data can be included in future supplements to or editions of the **Guide**.

MATRICES

1	7/21
200	1/22
360	6/22
675	1/23
1000	6/23
1300	1/24
1500	6/24
1645	1/25
E2075	1/26
E2350	6/26
E2640	1/27
E2800	6/27
E3100	1/28
3300	6/28
3600	1/29
3800	6/29
4125	1/30
4400	6/30
4650	1/31
5150	1/32
5800	6/32
6300	1/33
6675	6/33
6770	1/34
6900	6/34
7075	1/35
7185	6/35
.	
7750	1/37
7950	6/37
8200	1/38
8450	6/38
8875	1/39
9170	6/39
9300	1/40
9475	6/40
9630	1/41
9750	6/41
9850	1/42
.	
10200	6/43
.	

Also **transcriptions:**

CT1800	1/41
CT4400	1/42
CT6300	6/43
CT7500	1/44

Not known if the matrix series was dropped or the two merged in the mid-1940's.

OTHER MATRICES

The majority of matrices appearing on Compo issues are not from Compo, but from various U. S. sources. These appear on the records as follows:

ARC:
See Plaza below,

AUTOGRAPH:
If shown, handwritten in run-out area.

COLUMBIA:
One such issue, from Harmony sides, is known (although how is not known !) Original Colum-bia stampers are used.

CROWN (U. S.):
Usually shown handwritten in run-out.

DECCA:
Except for a very few issues from U. S. stampers, most have the matrix hand-written in the run-out area, as well as original Decca catalog number/side.

GENNETT:
As original U. S. issues, original stampers used.

OKEH:
As original U. S. issues, including Okeh catalog number and side designation. The original stampers were used.

NYRL: Some of these sides were issued via Plaza, who drew from this source 1921-22. As Plaza next column.

PATHE':
If Pathe's own matrix sequence is used, the number does not usually appear, although a few are known with the matrix handwritten in the run-out. Compo recorded many sides for Pathe' using their own sequence - see the comments below.

PLAZA/ARC: A few use Plaza stampers with matrices shown as the U. S. issues. Most have matrices faintly handwritten in the run-out area. Some few do not show the numbers, particularly after 1931, or show them partially obscured by the label (this is noted on early Deccas as well).

VICTOR:
Compo issued six records from pirated Victor sides (see the historical section). The Victor issue numbers can be seen faintly where they were removed from the stampers.

Compo's own matrix numbers appear very sporadically, if at all, until about 1924, and regularly thereafter. They are handwritten in the run-out area. Prior to 1925, each take received a separate matrix number; numbered takes were used thereafter until the mid-1940's when takes were no longer designated.

EDISON

The following listing is for the Edison disc records only. Edison cylinders have been listed in several different books and magazines.

Both Edison Diamond Discs and the short-lived "Needle Cut" lateral records used a number of series for various types of material. Only the Diamond Disc popular 50000 series is listed below.

50000	10/13
50200	6/14
50390	6/16
50415	1/17
50435	6/17
50460	1/18
50490	6/18
50510	1/19
50540	6/19
50580	1/20
50620	6/20
50700	1/21
50800	6/21
50900	1/22
51000	6/22
51100	1/23
51175	6/23
51275	1/24
51350	6/24
51450	1/25
51560	6/25
51675	1/26
51760	6/26
51880	1/27
52000	6/27
52150	1/28
52280	6/28
52450	1/29
52575	6/29
52648 (last)	10/29

Ends.

All Edison "Needle Cut" records were issued between July and November, 1929. The following are the first and last issues in each series used:

11000 (Standard):
11001 . . . . . . 7/29
Assigned to 11053, issued to 11049.

14000 (Popular):
14001 . . . . . . 7/29
14077 . . . . . 11/29
Assigned to 14088.

20000 (Country):
20001 . . . . . . 7/29
20011 (last) . . 11/29
.
47001 . . . . . . 7/29
47007 (last) . . 10/29
.

Some numbers were assigned in other series but none were issued.

- - - - - - - - - - - - -

NOTES

MATRICES

Disc matrices were made from 1910 onward - although the initial recordings were experimental, some were issued. Information on the earlier dates was not available at the time of printing.

The 1500-99, 8700-99 and 10000-99? series were used for Edison's experimental laboratory in West Orange.

Matrices appeared both at the bottom of the label and handwritten in the run-out area, with a letter take following the number.

Vertical matrix numbers 9exact for January and estimated for June except for 1928 and 1929. Lateral numbers are exact.

Vertical-cut (Diamond Disc) matrices:

100	7/10
675	6/11
929	2/12
1100	6/12
2076	1/13
2310	6/13
2675	1/14
3080	6/14
3492	1/15
3840	6/15
4389	1/16
4760	6/16
5251	1/17
5600	6/17
5949	1/18
6200	6/18
6539	1/19
6810	6/19
7048	1/20
7280	6/20

Some unknown numbers not used?

7713	1/21
8040	6/21
8329	1/22
8475	6/22
8807	1/23
9005	6/23
9315	1/24
9540	6/24
9922	1/25
10415	6/25
10748	1/26
11015	6/26
11411	1/27
11720	6/27

. 11999 to 18000

18147	1/28
18556	6/28
18978	1/29
19230	6/29
19342 (last)	8/29

Ends.

Lateral-cut matrices:

N100	1/28
N284	6/28
N673	1/29
N934	6/29
N1213 (last)	10/29

Ends

As with the Diamond Disc matrices, the first of these were experimental, but some were issued later.

- - - - - - - - - - - - -

NOTES

EMERSON

5-1/2-inch:

501	?/16
599 to 5100	
5150	1/17
5225	4/17

Dropped.

7-inch:

701	?/16
799 to 7100	
7100	1/17
7200	6/17
7300	1/18
7380	6/18
7475	1/19
7500	6/19
7560	c.12/19

Replaced by Mel-O-Disc. (See section 4)

9-inch:

901	?/18
950	6/18
999 to 9100	
9100	1/19
9200	6/19
9230	c.12/19

Dropped.

10-inch:

1000	?/19
1025	6/19
1099 to 10100	
10110	1/20
10200	6/20
10300	1/21
10390	6/21
10500	1/22
c.10550	5/22

Restarts c.10/22.

10560	1/23
10630	6/23
10700	1/24
10760	6/24
10830	1/25
10857 (last?)	c.5/25

Revived as 3000 series. (see right)

12-inch 501 to 505 all c. 1/20.

Date unlisted series by matrix number.

10-inch (continued):

3000	1/26
3030	6/26
3090	1/27
3144	c.5/27

Dropped at or near this issue.

NOTE: There was also a 7000 country series which paralleled the Bell 1100 series.

- - - - - - - - - - - - -

REGAL

See Plaza, who pressed Regal 1922-1932.

- - - - - - - - - - - - -

CLOVER

5000	9/24

To new series:

1500	10/24
1525	1/25
1570	6/25
1625	1/26
1710	6/26

Ends.

- - - - - - - - - - - - -

DANDY

5000	11/24
5064	6/25
5100	1/26
5160	6/26
5250 (last)	1/27

- - - - - - - - - - - - -

EVERYBODY'S

1001	1/25
1040	6/25
1085 (last)	c.11/25

To the following label:

ELECTRIC

1086	11/25
1092 (last?)	12/25

The above 4 labels, and the one following, were not pressed by Emerson but drew from their matrices.

MARATHON

160	6/27
200	1/28
225	11/28

Dropped around this point.

- - - - - - - - - - - - -

The following two labels were pressed by Emerson for clients:

MEDALLION:

9-inch:

800	9/18
847	1/19
865	6/19

Last number unknown.

10-inch:

8101	5/19
8150	1/20
8200	6/20
8250	1/21
8318 (last)	9/21

- - - - - - - - - - - - -

SYMPHONOLA:

9 and 10-inch:

4100	1/19
4135	6/19
4190	1/20
4240	6/20
4305	1/21
4350	6/21
4385	c.1/22

Last number unknown.

- - - - - - - - - - - - -

Custom pressings appear on New York and other labels, as well as records credited only to the Consolidated Record Company.

- - - - - - - - - - - - -

MATRICES

5-1/2-inch:

1 (?)	?/16
199 to 1000	
1100	1/17
1350	4/17

Ends.

7-inch:

201	?/16
2300	1/17
2500	6/17
2900	1/18
21050	6/18
21350	1/19
21475	6/19
21550	1/20
21600	7/20
21878 (last?)	10/21

9-inch:

301	?/18
3450	1/19
3700	6/19

Ends.

10-inch: (used on many labels)

401	3/19
4800	1/20
41250	6/20
41590	1/21
41875	6/21
42150	1/22
42300	1/23
42380	6/23
42525	1/24
42675	6/24
42792	10/24

Ends in favor of Federal series - revived at:

43001	2/26

Dropped in favor of:

Control series:

3100	11/23
3199 to 3440	
3450	6/24
3540	1/25
3640	6/25
3770	1/26
3920	6/26
31050	1/27
31140	6/27
31225	1/28
31275	6/28
31340	10/28

Ends.

The above series was used on Grey Gull and many minor labels.

GENNETT / CHAMPION

Vertical-cut:

NOTE: Earlier issues appeared under the Starr name.

7500	6/16
7560	1/17
7600	6/17
7635	1/18

Ends.

8500	1/18
8550	1/19

Ends.

10000	1/17
10035	3/18

Ends

11012	1/19

No other dates known.

Lateral-cut:

4500	3/19
4530	6/19
4570	1/20
4630	6/20
4655	1/21
4725	6/21
4800	1/22
4875	6/22
5000	1/23
5140	6/23
5300	1/24
5440	6/24
5600	1/25
5715	6/25
5750	c.9/25

Ends.

The above series was replaced by the one listed below; the two overlapped for a short time, with the above series used for various special items.

3000	6/25
3190	1/26
3300	6/26
3410 (last?)	12/26

Ends.

Electrobeam:

6000	1/27
6160	6/27
6360	1/28
6460	6/28
6675	1/29
6850	6/29
7000	1/30
7175	6/30
7321 (last)	12/30

9000	6/19
9020	1/20
9040	6/20
9075	10/20

Ends.

Personal series:

20000	?/22
20023	1/24
20060	7/24
20340	1/29
20385	9/31

Continues?

12-inch:

2501	8/19

No other data known.

Gennett also pressed a number of other series, mostly of higher-priced records. All were short-lived and most date from 1920-21. If Gennett matrices are used, they can be dated using those.

- - - - - - - - - - - - -

BLACK PATTI

8001	c. 3/27
8053 (last)	10/27

CHAMPION

15000	9/25
15050	1/26
15100	6/26
15190	1/27
15280	6/27
15375	1/28
15500	6/28
15650	1/29
15750	6/29
15900	1/30
16000	6/30
16150	1/31
16275	6/31
16330	1/32
16430	6/32
16550	1/33
16620	6/33
16735	3/34
16834 (last)	12/34

Revived later by Decca

Popular:

40000	3/35
40050	6/35
40075	1/36
40110	6/36

Dropped.

Country:

45000	3/35

Continues.

Race:

50000	3/35

Continues.

- - - - - - - - - - - - -

BUDDY

8000	3/26
8063	8/26

- - - - - - - - - - - - -

CONNORIZED

3000	9/21
3035	1/22
3080	6/22

Ends.

Only one item is known from the (ethnic?) series below:

130	c.4/22

HERSCHEL (GOLD SEAL)

All known c. 1/27.

- - - - - - - - - - - - -

RICH-TONE

7000	9/21
7015	1/22
7040	6/22

Ends.

- - - - - - - - - - - - -

SUPERIOR

300	1/28
375	4/28

Dropped, revived at:

2500	9/30
2560	1/31
2665	6/31
2760	1/32
2839 (last)	6/32

- - - - - - - - - - - - -

Gennett also pressed a number of issues for the various labels of Sears, Roebuck and Company (listed thereunder) as well as some issues of Rainbow (q.v.) and a large number of private recordings, of which some carried their own labels. Most from 1924 on show a 20000 number (left.)

Following are known examples:

COMMUNITY CHAUTAUQUAS
GOSPEL TRUMPET
GYPSY SIMON SMITH
HARMONY RECORD
STILLSON
WILHELM

Others exist which are unknown to the author and information on these is welcomed.

GENNETT (MATRICES)

MATRICES

Until late 1924, Gennett pressings showed the matrix number in the run-out area, with a take letter following (the absence of a take letter indicates the first take). Thereafter, the matrix usually appears on the label of Gennett issues, and not at all on other labels pressed by Gennett.

NOTE: As of this time no data is at hand for the vertical-cut matrix numbers.

New York:

6000	1/19
6150	6/19

To:

7000	6/19
7200	1/20
7350	9/20
7500	4/21
7725	1/22
7900	6/22
8160	1/23
8400	6/23
8700	1/24
8915	6/24
9250	1/25
9575	6/25
9925	1/26

9999 to X-1

X-165	6/26
GEX-430	1/27
GEX-670	6/27
GEX-1000	1/28
GEX-1400	6/28
GEX-2150	1/29
GEX-2250	6/29
GEX-2550	1/30
GEX-2700	6/30
GEX-2860	1/31
GEX-2910	c.6/31
GEX-2950	6/32

Probably dropped around this point? Last number not known.

Richmond, Indiana:

11000	8/21
11040	1/22
11120	6/22
11275	1/23
11500	6/23
11700	1/24
11900	6/24
12125	1/25
12250	6/25
12450	1/26
12550	6/26
12590	1/27
12900	6/27
13330	1/28
13600	6/28
14625	1/29
15250	6/29
16050	1/30
16700	6/30
17400	1/31
17800	6/31
18300	1/32
18950	1/33
19450	1/34
19737	10/34

Continues. Used for sound effects records and special pressings until 19997 (11/40).

The above series was apparently preceded by a series of twenty-odd matrices which began their numbering at 1. None are known on regular issues.

. . . .

NOTES:

1. Unlike other firms, Gennett assigned numbers both from the New York and Richmond series for other locations. No other series were used by the company.

2. Richmond matrix numbers often carry various prefixes. These were apparently for internal purposes and do not appear on the records. "GE" indicates an electrical recording where used.

. . . .

NOTES

(Please advise the author of corrections)

GREY GULL

DANCE SERIES:

Vertical-cut:
The few known H-1000 issues are from early 1920.

Lateral-cut:
L-1000 . . . . . c.6/20
L-1045 . . . . . . 1/21
L-1070 . . . . . . 6/21
1090 . . . . 1/22
1115 . . . . 6/22
1150 . . . . 1/23
1170 . . . . 6/23
1195 . . . . 1/24
1215 . . . . 6/24
1255 . . . . 1/25
1280 . . . . 6/25
1300 . . . . 1/26
1350 . . . . 6/26
1410 . . . . 1/27
1450 . . . . 6/27
1505 . . . . 1/28
1560 . . . . 6/28
1595 . . . . 1/29
1599 to 1700
1720 . . . . 6/29
1800 . . . . 1/30
1896 (last?) . . . 8/30

VOCAL SERIES:

Vertical-cut (H-2000) records, if issued, are from early 1920.

Lateral-cut:
L-2001 . . . . . c.6/20
.
L-2055 . . . . . . 6/21
2075 . . . . 1/22
2085 . . . . 6/22
2100 . . . . 1/23
2115 . . . . 6/23
2135 . . . . 1/24
2155 . . . . 6/24
2175 . . . . 1/25
2190 . . . . 6/25
2205 . . . . 1/26
2235 . . . . 6/26
2300 . . . . 1/27
2355 . . . . 6/27
Cont. next column.

2395 . . . . 1/28
2440 . . . . 6/28
2460 . . . . 1/29
2475 . . . . 6/29
2520 . . . . 1/30
2546 (last?) . . . 8/30

STANDARD SERIES:

About a half-dozen items were issued on an L-4000 series; they do not relate to the 4000 series following and exact dates are not known.

4001 through about 4070 appear to have been released in a group in early 1924. Most of these stayed in the catalog for years and were remade one or more times.

4070 . . . . 1/25
4090 . . . . 1/26
4110 . . . . 1/27
4170 . . . . 1/28
4270 . . . . 1/29
4285 . . . . 1/30
4321 (last?) . . . c.8/30

RACE (?) SERIES:

The 7000 series seems to have originated as a standard series before gradually becoming a race-oriented series.

L-7001 . . . . . . ?/20
L-7008 . . . . . . 4/21
Probably not used 1921-23.
7011 . . . . 1/24
7020 . . . . 1/25
Not used?
7021 . . . . 1/27
7026 . . . . 1/28
7034 . . . . 1/29
7039 (last?) . . . 4/29
May continue?

MISCELLANEOUS:

L-8000 Series:
This series has been reported but content and exact date are not currently known.

L-9000 Series:
This series comprises a few records, both dance and vocal. All seen date from early 1921.

The following couple Grey Gull B-sides:

8000 Series:
Known through 8023, all probably issued in early 1926.

8100 Series:
8101 . . . . 1/27
8119 . . . . 1/28
Ends?

900 Series:
This series seems to have used Grey Gull B-sides; dates are not known, but it appears to date from late 1930 or early 1931.

5100 Series:
This appeared at the same time as the above, but couples country titles. The author has not seen any items from the 5100 series. It may start at 5110.

Given the confusing Grey Gull system, it is possible that other series were issued also.

BINGOLA

About a dozen issued in early 1929.

MADISON:

Madison used Grey Gull numbers from c.1598 to c.1740, and issued some 4000 series items with a "1" prefix. Most Madison issues used series listed below.

1601 . . . . ?/26
1610 . . . . 1/27
1620 . . . . 6/27
1645 . . . . 1/28
Issued sporadically until 1656 (c.6/29).

1901 . . . . ?/26
1910 . . . . 1/27
1921 . . . . 1/28
1935 . . . . 1/29
1939 (last?) . . . c.6/29

50001 . . . . ?/29
50050 . . . . 1/30
5080 . . . . 6/30
5099 to 6000
6010 . . . . 1/31
6042 (last?) . . . ?/31
The first issues appear both as 4 and 5 digits.

18001 . . . . ?/26
All from same time.

There is also an unknown 22000 series.

SUNRISE

All issues on this, in 30 / 32 / 33000 series, date from late 1929.

VAN DYKE

7800's c.10/29
Others use GG numbers with "7" or "8" prefixes; at least one with a Sunrise number is known.

GREY GULL (MATRICES)

MATRICES

LOCATION: Grey Gull matrix numbers always appear in the run-out area, and almost always carry a letter take even if the original source used numbers as takes.

The exact starting point of the first series is notknown. Many numbers appear to not have been used.

666 . . . . 4?/20
Two 700's are known.
875. . . . . 8/20
1010 . . . . 9/20
1140 . . . . 11/20
1250 . . . . 6/21
1310 . . . . 9/21
Suspended.

The first few itemss in the following series may appear as 500 or 10000 numbers.

501 . . . . c.9/21
545 . . . . 1/22
600 . . . . 6/22
650 . . . . 9/22
Regular use of this series stopped in favor of "foreign" matrices; it was used sporadically, however:
675 . . . . c.5/23
691 . . . . c.11/23
700 (last?) . . . c.1/24

The following series (see next column) started as a control series, using the following prefixes:

X - Emerson
Y - NYRL
Z - Plaza

It appears to continue the first matrix series.

1350 . . . . 8/23
1440 . . . . 12/23
Numbers not used or used internally?
1676 . . . . 3/24
1730 . . . . 10/24
Series suspended.
For 3000 (and 31000) series, see Emerson, who assigned these numbers to matrices they leased.

The following series appears to continue the original series from the point where it was dropped as a control series. It was also used as a control series for a few NYRL sides.

1752 . . . . 8/25
1907 . . . . 1/26
1918 . . . . 4/26
From this point it was exclusively a matrix series.
1960 . . . . 6/26
2225 . . . . 1/27
2460 . . . . 6/27
2850 . . . . 1?/28
3100 . . . . 6?/28
3300 . . . . 1/29
3500 . . . . 6/29
3810 . . . . 1/30
4075 . . . . 6/30
4112 (last?) . . . 8/30
May run a few numbers further.

NOTE:
The above dates are very much estimated. the Grey Gull label is very poorly documented in the late 1920's, since it was a bargain label and did not use recognized bands.

Grey Gull drew extensively from other companies, particularly in the 1923-26 period. Some used GG control numbers (see above) and others used the original matrix. See the following:

Emerson: Provided all sides with 3000-series numbers, a few later sides with numbers in a 31000 series and a few, particularly early standard sides, with Emerson 4000, 41000 or 42000 numbers.

NYRL: Provided a number of standard sides in the 600-1000 range, as well as popular sides from 1000 to around 1660. Note that many of the popular sides run very close to the Grey Gull control series at the higher end of the range. There are numerous NYRL sides under control numbers as well. A few standard sides from odd sources were issued using NYRL's own control sequence for outsidse matrices.

Plaza: Most Plaza sides use their original matrix numbers in the 5000-5200 range. Some later issues are under GG control numbers.

NOTE:
A few other issues are known under matrix series for various unidentified labels, also !

MADISON

Madison used several series not appearing on Grey Gull, as follows:

5000 . . . . ?/27
5030 . . . . 1/28
5040 . . . . 1/29
Ends.

The following are control series, although they may function as matrix series for sides issued only on Madison: **records:**

100 . . . . 6/29
160 . . . . 1/30
198 . . . . 5/30
From c.160, used for B sides only.

New series?
200 . . . . 1/30
246 . . . . 5/30
Used for A sides.

New series:
300 . . . . 9/30
336 . . . . 11/30
Used for A and B.

New series:
400 . . . . 10/30
415 . . . . 1/31
428 . . . . 6/31
445 . . . . 1/32
Ends.

Unknown:
593 . . . . 10/30

Other series may exist. Also see Grey Gull and Emerson numbers, both of which appear on Madison, often as B sides but occasionally as A sides as well. 6000 series Madisons may use U. S. Crown sides under controls.

N. Y. R. L. (PARAMOUNT, ETC.)

NOTE:
NYRL or (N) is used throughout this segment to refer to the New York Recording Laboratories, the recording arm of the group of companies selling the Wisconsin-based labels such as Paramount.
B D & M or (B) is used to refer to the Bridgeport Die and Machine Company, who pressed records for NYRL and for themselves using primarily NYRL sides. Where "B D & M labels" appears, it refers to the numerous labels pressed by the firm. Much of the data below is thanks to Max Vreede and his research.

……

VERTICAL-CUT:
9-inch:
(Paramount/Puritan)

2000	?/17
2057 (last?)	4/18

To 10"

10-inch:
Paramount (30000)
Puritan (4000)

30001	?/18
30040	6/18
30080	1/19
30105 (last?)	6/19

Paramount (50000):

50001	5/19

Vertical-cut issues end at 50007. Restarted for lateral-cut issues.

Puritan 1000 and 6000 series are known but insufficient data is available for dating.

LATERAL-CUT:

All 10-inch

NYRL Series:

Paramount (33000)
Puritan (9000)
B D & M labels (9060-9110)
Some issues on:
Claxtonola (10000)
Nat. Rec. Exc. (8000)

This was the original lateral series, but after 33052 was used for standard material.

33000	8/19
33050	1/20
33062	8/20
33073	1/21
33095	6/21
33100	1/22
33113	6/22
33134	1/23
33142	6/23
33147	1/24
33150	6/24
33156	1/25
33158	6/25
33168	1/26
33175	6/26
33182	1/27
33189	4/27
33191	11/27
33198 (last?)	6/28

……

NOTE:
Where the listing of labels for a series shows a series number in parentheses, these are parallel series for the label(s) which use the last three digits of the primary series listed. Many of these labels issued only certain items or ran for a shorter time than the primary label.

Popular series:

Paramount, Blue Bird, others? (20000)
Puritan (N), Broadway (blue label) (11000)
Claxtonola (NYRL issues only - 40000)
National Record Exchange (12000)

20000	2/20
20012	7/20
20037	1/21
20057	6/21
20075	1/22
20125	6/22
20175	1/23
20225	6/23
20280	1/24
20325	6/24
20375	1/25
20400	6/25
20425	1/26
20460	6/26
20485	1/27
20515	6/27
20565	1/28
20610	6/28
20665	1/29
20715	6/29
20756	10/29

Highest known so far. May continue?

Famous (3000)
Broadway (1000) (I)

3001	c.6/21
3070	1/22
3120	6/22
3170	1/23
3220	6/23
3249	10/23

Highest known so far.

NOTE:
The Broadway 1000 series alluded to above is a very scarce early issue, not to be confused with the more common series detailed next column.

Broadway (1000) (II)

1000	4/26
1020	6/26
1045	1/27
1075	6/27
1125	1/28
1170	6/28
1225	1/29
1265	6/29
1335	1/30
1375	6/30
1415	1/31
1460	6/31
1490	1/32
1530	8?/32

Highest known so far.

Race:

Paramount (12000)

12000	8/22
12030	6/23
12075	1/24

12100 are Black Swan reissues c. 4/24.

12210	6/24
12240	1/25
12280	6/25
12330	1/26
12360	6/26
12450	1/27
12500	6/27
12600	1/28
12650	6/28
12750	1/29
12790	6/29
12900	1/30
12975	6/30
13035	1/31
13090	6/31
13125	1/32
13156 (last?)	8/32

Broadway (5000)

All but the last 5 or so issues seem to have been issued in a group around 1/30. The last few are issued out of order, perhaps around mid-1932.

N. Y. R. L. / B. D. & M.

Country:

Paramount (3000)

3000	6/27
3080	1/28
3095	6/28
3150	1/29
3165	6/29
3180	1/30
3230	6/30
3270	6/31
3300	1/32
3323 (last?)	8/32

Dates are not exact as these sides were often held for long periods before issue.

Broadway (8000)

8000 to 8017 are standard issues, probably c. mid-1925.
It is suspected that the series was revived as a country series coincident to the 5000 race series and issued in groups at unknown times; 1931-32 items are issued in order.

Paramount (500)

Researcher Max Vreede notes the existence of this series; the three known issues date from 1932 and duplicate issues on the 3000 series.

Classical:

Paramount (50000)
Puritan (15000)
50000/7 vertical (q.v.)

50025	?/19
50032	8/20
50038	2/21
50043	6/21
50050	1/22
50061 (last?)	9/22

Also see BD&M

Ethnic:

(German)
Putitan, Claxtonola
(70000)

70001	c.8/22
70036	c.3/24
70038	12/24

May continue. Most of the sides are European recordings.

(Spanish)
Paramount (6000)

6001	c.2/24
.	
6047	8/26
.	
6070	9/27

Last number unknown.

(Polish)

Broadway (100)

101	3/29
107	2/30

Last number unknown.

Miscellaneous:

Broadway (2000)
Issues sides from the Paramount 33000 and 50000 series c.1921.

Paramount (4000)
Pipe organ records recorded by Autograph (Marsh) in late 1924 and 1925.

Broadway (4000)
This series was not pressed by NYRL, but was pressed by ARC to continue the Broadway label for Montgomery Ward after fall 1932.

Both NYRL and B D & M are known to have pressed special and private records as well.

B D & M

This firm pressed a multiplicity of labels some or all of the series listed below were issued on the following primary labels:

Broadway (B)
Puretone
Puritan (B)
Triangle

And these lesser ones:

Baldwin *
Carnival
Chautauqua
Embassy
Hudson
Lyratone
Mitchell *
Music Box
National (not Rec Ex)
Pennington
Resona *
Ross Stores
and possibly others.

* Also pressed by other firms or name used elsewhere.

Popular:
Same as NYRL 11060 to 11120.

11125	6/22
11175	1/23
11225	6/23
11315	1/24
11360	6/24
11455	1/25
11462 (last?)	2/25
.	.

Standard:

The 9000 series is the same as NYRL to 9112; 9113-21 are pop vocals c.1922 and 9123-33 are German issues from 70000's.

Miscellaneous:

The 15000 classical series on B D & M parallels its NYRL counterpart until the last five issues, but never varies by more than two numbers.
B D & M did not issue race records and did not last to the period of country series, so it is unlikely that any other NYRL series were used.

A B D & M 500 series exists. It is apparently unrelated to NYRL, being pressed from "Jones" matrices c.1921 and issued under the B D & M identity.

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R M C

This extremely rare label, whose manufacturer is credited as "The Record Manufacturing Corporation" drew from NYRL for sides. A 4000 standard and 7000 popular series are known, all from mid-1921. The NYRL matrix and issue numbers appear on the records and can be used for dating.

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NOTES

(Please advise author of corrections)

N. Y. R. L. (MATRICES)

MATRICES

The following series was used for New York recordings, as well as Chicago recordings from about 1430 onward. It is not known if blocks were assigned to Chicago recordings or if they were numbered later.

Vertical-cut matrices (up to 430) may not run in sequence - as well, the numbers were reused when the sides were cut laterally.

428	7/19
530	1/20
630	6/20
740	1/21
775	6/21

800's may not be in regular series.

960	1/22
1075	6/22
1275	1/23
1420	6/23
1630	1/24
1780	6/24
2000	1/25
2145	6/25
2395	1/26
2560	6/26
2780	1/27
2830	6/27
2887	10/27

A few low 2900's are known; these may or may not be an extension of this series.

NOTE:
Some issues from 1923 show matrices in a 5000 series, which are not Plaza matrices (all contradict known items). The source is not known.

The following series were recorded by Marsh Laboratories in Chicago for NYRL and possibly for other Marsh clients as well, including Rainbow and private issues.

8001	?/24
8065	4/24
8099 to 9000	
9005	6/24
9099 to 10000	
10020	1/25
10085	6/25
10099 to 11000	
11040	1/26
11105? to 3000	
3000	6/26
3099 to 400	
405	11/26
409 to 4010	
4085	1/27
4550	6/27
4847	10/27

Last known on NYRL but sequence continues.

The following series was recorded by NYRL in Chicago:

20000	9/27
20275	1/28
20635	6/28
21070	1/29
21310	6/29
21474 (last?)	c.10/29

Studio moved to Grafton, Wisconsin 11/29

A-1 (L-1)	11/29
L-405	6/30
L-700	1/31
L-930	6/31
L-1230	1/32
L-1637 (last?)	8/32

Non-Plaza 6000/6100 numbers are from an unknown series or source and may be control numbers.

CONTROLS

The following numbers were assigned to matrices from other record companies (including most of the Marsh series previous) and some NYRL sides as well. It received minimal use until about 1926.

100	?/22
175	1/23
185	6/23
200	1/24
210	6/24
240	1/25
255	6/25
300	1/26
335	6/26
465	1/27
700	6/27
975	1/28
1060	6/28
1150	1/29
1250	6/29
1650	1/30
1835	6/30
1950	1/31
2060	6/31
2080 (last?)	?/31

……

BD&M MATRICES

B D & M issues are known to carry matrix numbers from what appear to be their own material in two different cases:

BDM- series:
All known (3) c.4/22

1000/11000 series:
(This is believed to be a single series, in spite of duplication)

1001 . . . . 6/24
1008-15 duplicated.
11036 (last?) . . 12/24

NOTE:
Both the matrix and control sequences of NYRL appear on numerous other labels of the 1922-26 era. The earliest issues of Banner, as well as a few Regals in the low 9300's and some Compo issues, draw from this source before Plaza started their own series. As well, the numbers appear on numerous pre-Emerson Grey Gulls (and a few later ones) and standard-series issues on many labels, for which NYRL provided much of such material.

……

NOTES
(Please advise author of corrections)

OKEH

VERTICAL-CUT:

1000	6/18
1115	1/19
1200	6/19
1260	9/19

Dropped, exact number not known.

LATERAL-CUT:

Popular:

4000	9/19
4050	1/20
4125	6/20
4225	1/21
4325	6/21
4475	1/22
4625	6/22
4750	1/23
4850	6/23

4999 to 40000

40000	1/24
40125	6/24
40250	1/25
40375	6/25
40500	1/26
40600	6/26
40700	1/27
40800	6/27
40950	1/28
41025	6/28
41125	1/29
41275	6/29
41350	1/30
41400	6/30
41440	1/31
41475	6/31
41540	1/32
41564	6/32

.

The series was used sporadically until the following issue:

41588 last)	8/35

.

Okeh was revived in 1940; see Vocalion for the cata-log sequence used, which started on that label.

Race:

8000	7/21
8020	1/22
8025	6/22
8035	1/23
8065	6/23
8105	1/24
8145	6/24
8190	1/25
8235	6/25
8275	1/26
8330	6/26
8425	1/27
8475	6/27
8550	1/28
8580	6/28
8640	1/29
8695	6/29
8750	1/30
8800	6/30
8850	1/31
8880	6/31
8920	1/32
8930	6/32
8940	1/33
8945	6/33
8948	1/34
8954	1/35
8966 (last)	4/35

Series dropped.

Country:

45000	c.9/25
45050	6/26
45075	1/27
45110	6/27
45175	1/28
45220	6/28
45285	1/29
45340	6/29
45400	1/30
45450	6/30
45500	1/31
45530	6/31
45560	1/32
45569 (last?)	?/32

. . . .

Okeh used a number of other series for special material, 12-inch records, etc. Data is not available but some can be dated by matrix number.

ODEON

Most issues under this name are U. S. issues of ethnic material drawn from foreign Odeon and Parlophone records. No dates are available for these, issued on a 10" 10000 series and a 12" 3000 series, and possibly others as well.

The following series can be dated:

Popular:

20000	3/21
20075	11/21

Dropped c. 1/22

ONY-36001	1/30
ONY-36075	6/30
ONY-36160	1/31
ONY-36212	5/31

Ends.

. . . .

PARLOPHONE

PNY-34001	1/30
PNY-34070	6/30
PNY-34155	1/31
PNY-34205	5/31

Ends.

. . . .

MATRICES

This series was used first for popular Odeons, later for portable recording:

0-8000	1/21
0-8200	1/22
8350	1/23
8510	1/24
8830	1/25

Unknown numbers not used?

9500	1/26
9975	11/26

Subsequent portable re-cordings used regular series, as Columbia.

Okeh pressings show the numbers, with S-prefix, in the runout. The Columbia pressings show them in the runout and on the label. All use letter takes except some very late issues.

No data on verticals.

Lateral-cut:

7000	8/19
7250	1/20
7400	6/20
7700	1/21
7950	6/21

7999 to 70000 (shown as 70-000)

70350	1/22
70700	6/22
71150	1/23
71575	6/23
72240	1/24
72600	6/24
73050	1/25
73400	6/25
73900	1/26
74440	12/26

Ends.

New series (the two appear to overlap):

80000	9/26
80350	1/27
81100	6/27
81999	12/27

To 400000.

The 400000 series is detailed in the Columbia section preceding, as it was part of their system of matrix numbers.

. . . .

The CBS Okeh issues from July, 1940 on-ward used matrices listed in the Columbia section under the ARC-Plaza series.

SEARS, ROEBUCK & CO.

Sears, Roebuck and Company, one of the largest retail chains, sold records under a variety of labels pressed for them between 1903 and 1942. Their labels are listed below.

Note that on labels pressed for Sears and other large retailers, that much of the material may have been drawn from the parent label's back catalog or sold by the store for a long period, so that the recording date is not necessarily an indication of the issue date.

HARVARD

Sold from c.1903 until 1906. All appear to have been pressed by Columbia and carry Columbia matrix numbers by which they can be dated.

OXFORD

Sold from 1906 until 1915, from various sources, which are detailed below. Also see **Guide** section 3.

11000 (7")
16000 (10")
Probably drawn from Imperial. All c.1906

7000 (7")
Pressed by Columbia and use Columbia catalog numbers with a "7" prefix. All c.1907. Catalogs do not list 10" Oxfords during this period.

5000 (7")
1 up (10")
7000 (12")

Pressed by Zon-O-Phone from 1909 until 1911. The records carry their catalog numbers.

1 up (10")
30000 (12")

Presssed by Columbia 1911-15. These use the Columbia matrix numbers as catalog numbers. Include many back catalog sides.

The above two 10" series can be differentiated by comparing physical details with the parent labels. Columbia pressings show a matrix number under the label, while Zon-O-Phone pressings show matrix and catalog numbers in the runout area.

SILVERTONE

Records under this name, used for many years by Sears for phonographs, radios and other sound items, were sold 1915-17, 1920-28 and in 1942. They were issued in a bewildering variety of series and drew from almost every possible source available. Insofar as these can be detailed, they are listed in the following columns.
Note that dating data is imprecise for many of the 1925-28 series.

I. 1915-17:

All issues during this period were pressed by Columbia. They duplicated the final Oxford list, including much back material.

II. 1920-28:

Drew as follows:
2000/5000 Series:

From Federal 1920-24. Plaza, Emerson, possibly others after.
5001-50 . . all c. 3/20
. 50?? to 20??
(Items left in catalog changed to 2000's.)
2070 . . . . 6/20
2100 . . . . 1/21
2130 . . . . 6/21
2165 . . . . 1/22
2190 . . . . 6/22
2220 . . . . 1/23
2300 . . . . 6/23
2350 . . . . 1/24
2400 . . . . 6/24
2460 . . . . 1/25
2540 . . . . 6/25
2660 . . . . 1/26
2780 . . . . 6/26
2890 . . . . 3/27
Continues?

1200 Series:
From Pathe'
1201 . . . . ?/24
1305 . . . . 2/25

1600 Series see 21500.

The 30/31/3200 series may run consecutively? Starts/ends unknown.

3000 Series:
From Brunswick/Vocalion.
3001 . . . . 1/24
3060 . . . . 1/25
Last number unknown.

3100 Series:
From Gennett
3100 . . . . 6/25
Last number unknown

3200 Series:
From Harmony.
Starts at 31??
3201 . . . . 1/26
3270 . . . . 6/26
3309 . . . . 3/27
Ends.

3500 Series:
From Paramount.
3510 . . . . 2/26
Other dates unknown.

3800 Series:
From Rainbow, Gennett (via Rainbow?)
3840 . . . . 12/26
Other dates unknown

4000 Series:
From Gennett
4030 . . . . c.3/27
Other dates unknown.

4800 Series:
From Gennett.
No data known.

5000 (also 2/35000)
Series
From Gennett.
All c. mid-1927.

6000 Series:
One source creits such a series from Autograph and others, but this is not verified.

8000 Series:
From Gennett
All c. mid-1928.

21500 ("2" prefix dropped later) Series:
21501 . . . . 6/27
1530 . . . . 11/27
1611 . . . . 2/28
Last number unknown.

SEARS

SILVERTONE
(continued)

III. 1941-42

A short-lived revival of the label drew from Columbia in 1941 and 1942. Date by Columbia matrix number or issue.

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CHALLENGE

Except as noted below, Challenge drew from Gennett and Plaza/ARC for material; see details below.

100 Series:
From Gennett, seems to have been issued sequentially.

100	1/27
261	6/27

This is the highest number listed in the Fall and Winter 1927-28 catalog; it may run higher. Items retained were reissued in the following series.

300 Series:
From Gennett as above.

301	?/27
431 (last)	c.6/28

Per Gennett files - the last regular catalog listing is 419.

500 Series (500-06):
From Gennett.
All mid-1927.

600 Series (600-0?):
Source unknown, possibly Plaza.
Two items in this series appear in the Spring and Summer 1928 catalog.

700 Series (700-755?):
From Pathe', Bell, and possibly others.
Appears only in the Spring and Summer 1928 catalog through 735, but 755 is from Bell.

800 Series (800-11):
From NYRL, although some sides are originally from Plaza. All appeared in the Fall and Winter 1928-29 catalog.

The remainder of the issues on Challenge are from Plaza (and after 1929 from ARC). They can be dated most accurately by using the control or, later, matrix number which are shown on all such issues. They appear to have been issued as follows, skipping over issues from other sources:

53?-599: issued in two or possibly three blocks in non-sequential order. 550-699 may have been issued sequentially, followed by 53?-549.

635?-699: apparently issued sequentially but see above.

810-899, 900-999: The two series were issued sequentially with the 800's following the 900's.

763-79?: Issued sequentially following the 800's. The exact last number is not known.

SUPERTONE

In three separate groups, each issued sequenti-ally in its group.

1400/1500 Series:
From Olympic (the later version) and uses their numbers. All c.1923-24.

9000 Series:
From Gennett.

9000	6/28
9300	1/29
9425	6/29
9580	1/30
9700	6/30
9756 (last)	10/30

S-2000 Series:
From Brunswick.

S-2000	10/30
S-2170	1/31
S-2257	5/31

Ends.

NOTE:
The Supertone name was also used from c.1924 to c.1926 by Straus and Schram, a Chicago music house. All carry that credit and are drawn from various sources, using the numbering system of the parent label. See section 4 for data.

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NOTES

CONQUEROR

This label drew only from Plaza/ARC and was issued sequentially.

7000	1/28
7110	6/28
7215	1/29
7330	6/29
7450	1/30
7550	6/30
7670	1/31
7750	6/31
7925	1/32
8025	6/32
8080	1/33
8150	6/33
8240	1/34
8325	6/34
8475	1/35
8515	6/35
8610	1/36
8675	6/36
8775	1/37
8850	6/37
8970	1/38
9020	6/38
9250	1/39
9280	6/39
9325	1/40
9450	6/40
9625	1/41
9800	6/41
9950	c.1/42

Ends.

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The only other label pressed specifically for Sears was a small number of records pressed c.1946 by an unknown company and sold by the (and under the label of) the Silvertone Record Club.

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When dating these or other catalog house labels, keep in mind issues were in groups for each new catalog.

SECTION 3

This section is the first of three sections dealing with the pre-1942 minor independent labels, since the chronology of the industry divides the existence of independent labels into three periods. This first such section covers the 1900-1915 period, including the many extremely rare labels pressed by firms in violation of Victor/Columbia patents from 1901 to 1908, and the few firms pressing vertical cut records thereafter.

EARLY INDEPENDENT RECORD LABELS

From the beginning of the disc record industry, various firms attempted to compete with Victor and after 1901 Columbia, either claiming to be protected under different patents or simply ignoring the patent situation. The first of these appeared in 1898, and all were forced out of business under court decisions by 1909. These firms pressed both their own and client labels; as well, Columbia pressed client labels extensively. Many of these lasted a short time or drew from several sorces so, rather than detail each label, we will describe the independent firms manufacturing records during this period, as well as Columbia's activities in pressing other labels.

AMERICAN RECORD COMPANY: This firm operated from c.1904 until 1906; they pressed client labels, including Busy Bee, Kalamazoo and Oxford. They seem to relate to the European Odeon firm, considering the 10-5/8" size of some issues and exported issues bearing the name "American Odeon". Their records are easily recognized, using blue-grey material instead of the usual black. The label credits Hawthorne, Sheble and Prescott, a phonograph supply house, as agents; this firm is also credited on Star (see below) records of the 1906-09, and the latter replaced this operation.

AMERICAN TALKING MACHINE COMPANY: This name appears on 7-inch records pressed experimentally by the American Grapho-phone Company in mid-1899.

BERLINER: Berliner's own name appears on his 1892-1900 etched-label 7-inch discs prior to the formation of Victor. See page 1 for a more detailed history of the firm's early operations in the United States; similar records were pressed in Canada and Britain.

COLUMBIA: The firm's history is detailed in section 1. Columbia pressed client labels from the early 1900's until 1916, and these are too numerous to detail. All bear the signs of Columbia pressings of the period; earlier issues have the inside and outside raised rings and the 1902 patent stamped in the run-out area, while all have Columbia matrix/take information under the label and Columbia's usual typography for credits as well as their patents (also see Star and Marconi below).

IMPERIAL: See Leeds below.

INTERNATIONAL: These records were pressed by the Auburn Button Works after Victor acquired the Zon-O-Phone Company, for whom the Auburn firm had pressed records. They pressed many client labels (see the listings section for a list). The records can be identified by their relatively crude appearance and lack of any identifying features. Issues with the label below the playing surface bear no identifying marks or numbers at all, while those on which the label is level may carry a handwritten number beneath the label which seems to serve as both matrix and catalog number. The firm probably began in mid-1903 and ceased operation in Novemer, 1908.

LEEDS/IMPERIAL: The latter label is a continuation of the former; the Talk-O-Phone name may have been used in the interim, though this is not verifed. The Leeds name appears on a line of very attractive records. The information on the record, along with decorative details, is deeply stamped into the center of the record; this "label" is then painted in gold. They seem to have first appeared in 1902 or 1903, and ran in this guise until December 1904. Manufacturer credit is given to the Talk-O-Phone Company, an early gramophone manufacturer. The records are numbered in a sequence starting at 4000. At the end of 1904, this was supplanted by the Imperial label. credited to Leeds and Catlin. These bore normal labels, and continued the catalog sequence with an initial "4" added, also stamped in the run-out; they also bear matrix numbers ending in "D", stamped in reversed print. The firm pressed numerous client labels, identifiable by the above details. Victor's legal actions forced the firm from business in early 1909.

MARCONI VELVET-TONE: Pressed by Columbia during 1907, these unusual flexible records use their own catalong and matrix series but Columbia material.

REX: This label fits neatly between the era covered in this section and that covered in the next, and was the only independent record company between its beginning in 1913 and the rise of independent labels in 1916-17. The company, like Edison, took advantage of the fact that existing patents covered only lateral recording, and also used a different method of cutting than Edison to avoid that firm's patents. The labels suggest the use of a "sapphire point", but it is not known if this was the Pathe' type (Pathe' was not pressing records in the U. S. in 1912). Rex started operations in late 1912, and enjoyed some success in the beginning, but when Pathe' began pressing vertical-cut records in 1916, and many independent firms shortly after, the competition proved too much. The firm was bought by the Imperial Phonograph Company in 1917, and disappeared shortly thereafter. It pressed client labels; Keen-O-Phone, Mozart, Phono-Cut, and Playerphone are known.

STAR: This label was pressed for Hawthorne and Sheble by Columbia 1907-09, but establishing this takes careful scrutiny. It probably succeeded the American Record Company (q.v.) label. The records have all evidence of Columbia origin removed, with a blank surface except for a matrix/catalog number under the label in Columbia's typography, but in its own sequence. The earliest issues bore violet-on-white labels with credits rubber-stamped, but later issues used an attractive black label. An early issue on a Clarion label drawing from these sides has been seen by the author, and other labels may well have been pressed using this source.

VICTOR: No client labels known, but see Zon-O-Phone below.

WONDER: This label was pressed experimentally in 1898 and seems to have had some connection with the American Graphophone Company (Columbia). The same firm also was connected with American Talking Machine Company issues, pressed in mid-1899. See Ray Wile's article in the ARSC Journal for a more detailed discussion of these operations.

ZON-O-PHONE: The first records under this label were sold by Frank Seaman's Universal firm in 1900. They bore etched "labels". In 1903, the firm's European operations were acquired by the Gramophone Company, who sold the U. S. Universal firm to Victor; the latter maintained Universal as a separate operation, disguising the relationship. Zon-O-Phone pressed Oxford records for Sears and may have pressed other labels as well. The company was closed down in 1912.

The list above is by no means complete. Most pre-1919 record companies operated on the edge of patent law and were being pursued in the courts by Columbia and Victor, so even contemporary journals give little data on the independent firms. As well, most of the client labels had a short life-span, both because the clients often did and because many of the retailers involved chose to sell name-brand records after unsuccessful tries at marketing their own labels. Finally, as most collectors know, very few records of any type have survived the near-century to today. Pre-1905 pressingsof any sort are scarce; their crude recording and poor surfaces meant they were quickly discarded as better records became available, and many companies offered exchange policies which allowed old records to be returned for credit against new. In many cases, so few examples of a label are known that it is difficult to establish dates, numbering systems and other data for it. Where projects are under way to collect information on these pioneer record labels, the author hereby requests that those with information on this all-but-undocumented area of discography please assist him in making this information available to collectors through the **Guide**.

1895-1915 LABELS

NOTE:
In the following listings, only the main parent companies pressing records, along with unidentified labels and those for which comments are required, are listed under headings. A list of labels pressed is given for each group. Labels in these lists followed by an asterisk (*) are known to have been pressed by more than one source.

AMERICAN RECORD COMPANY

BUSY BEE*
HARVARD?*
KALAMAZOO*

10/10-5/8-inch:
First number unknown

031165 . . . . . 9/05
031258 . . . . . 1/06
Last number unknown, probably dropped late in 1906.

7-inch:
Starts at 1 or 101?

148 . . . . 1/06
Probably as above.

Matrix numbers either duplicate the catalog numbers or are not shown on the records.

AMERICAN TALKING MACHINE COMPANY

All known issues under this name are from mid-1899 on 7-inch brown records (see history section).

AMERICAN VITAPHONE

At least one record bearing this name is known; it appears to have been pirated from a Berliner disc in the late 1890's.

BERLINER

Almost all etched-label issues show the recording date on the record. They cannot be dated by number as they were numbered in blocks.

COLUMBIA

Columbia pressed client labels 1903-1916; known ones below:

ARETINO
CLIMAX
CONSOLIDATED
CORT
D & R*
DIAMOND
HARMONY (EARLY)*
HARVARD (SEARS)*
KALAMAZOO*
LAKESIDE
MANHATTAN
OXFORD (SEARS)*
SILVERTONE
(SEARS)*
STANDARD
THOMAS
UNITED
(probably others)

See Columbia in section 1 for matrix and catalog data. Some used Columbia catalog numbers and others their own, but all show Columbia matrices. Also see Star (next page).

INTERNATIONAL

Although the firm issued records under the above name, their main activity was pressing client labels, of which the following are known:

APOLLO
BUCKEYE
CENTRAL
CLEAR TONE
CLICO
DUPLEX?
EAGLE
EXCELSIOR
FAULTLESS
CONCERT
KALAMAZOO*
LYRIC (S. F.)
NEW YORK
GRAND OPERA
NIGHTINGALE
ORMSBY
SIEGEL-COOPER
SQUARE DEAL
TALK-O-PHONE*
VIM
Possibly others also.

The records were numbered in blocks by content from mid-1903 until early 1906, when the following series was started:
3001 . . . . 4/06
3211 . . . . 11/06
3351 . . . . ?/07
The firm ceased production in November, 1908 but nothing further is known about record numbering.

Most International records have "sunken" labels and do not show matrix numbers. In the cases where matrices appear, they match the record numbers.

IMPERIAL/LEEDS

From 1905 on, this firm pressed numerous client labels, including:

BANNER (L- series)
BUSY BEE
D & R*
EAGLE
NASSAU
OXFORD (SEARS)*
SIR HENRI
SUN
SYMPHONY
(others probable)

Their first issues appeared on the Leeds label:
4001 . . . . ?/03
.
4275 . . . . ?/04
4389 . . . . 12?/04

There were a few issues in a 7-inch 1000 series c.1903-4.
In December, 1904 that label was dropped. The exact last Leeds number is unknown but Leeds 4389 is known. The Talk-O-Phone name may have been on the label for a short time, but it was changed to Imperial and a "4" added in front of the 4000 numbers. The only known date is:

45350 . . . . 1/07
There are indications the firm pressed records until early 1909, but the last number issued is not known.
Imperial-era issues carry a matrix number in the run-out in reverse print ending in "D"; dates are unknown.

1895-1915 LABELS

LEEDS
(see Imperial)

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MARCONI
VELVET TONE

These flexible records were announced in early 1907 and issued for a few months during that year. They were pressed by Columbia but used catalog and matrix numbers (actually control numbers) in independent sequences. No exact dates are known.

- - - - - - - - - - - - -

REX

This firm pressed vertical cut records under the Rex name and for the following labels:

KEEN-O-PHONE
MOZART
PHONO-CUT
PLAYERPHONE
RISHELL
And probably others.

The following are approximate dates:
5001 . . . . ?/13
5040 . . . . 6/13
.

5290 . . . . c.6/16
5320 . . . . 1/17
5450 . . . . 6/17
Continued as Empire (or Imperial?)
5540 . . . . 1/18
Last number unknown.

There was a 1000 12-inch series, but no data is known.
No dates are known for matrix numbers, which may appear in the run-out area.

STAR

These records were pressed for Hawthorne and Sheble by Columbia after the demise of the American Record Company (see previous). Although they used Columbia material, the catalog and matrix/control series were not from Columbia. The following labels also used these sides:

CLARION (S. F.)
HARMONY RECORD*
Other Columbia-pressed labels also?

The label was first announced in March, 1907 with 300 issues numbered in blocks by content. Subsequent issues were numbered in sequential blocks:

5100 . . . . 5/07
52/5300 not used?
5400 . . . . 7/07
5700 . . . . 1/08
5900 . . . . 6/08
Last block unknown.

To sequential numbering system:
1 . . . . 10/08
59 (last? c.3/09
.
The numbers also served as the control numbers and appear under the label similarly to Columbia.

- - - - - - - - - - - - -

WONDER

7-inch single-faced records pressed experimentally for a few months in mid-1898. (See history section)

ZON-O-PHONE

Early etched-label records under this name were pressed between 1899 and early 1903, prior to the firm's acquisition by Victor. They are numbered in blocks by content as near as is known, and no data is currently available on them.

Green paper-label records were pressed after April, 1903; such data as is known is given below:

7-inch:

Numbered in A-5000 series, no data known at this time.

9-inch:

First number unknown but may continue previous series.

5850 . . . . 6/03
6030 . . . . 2/04
.

6090 . . . . 3/05
6169 . . . . 8/05
Last number unknown.

10-inch single-faced:

1 . . . . 11/04
151 . . . . 6/05
326 . . . . 1/06
460 . . . . 6/06
550 . . . . 1/07
675 . . . . 6/07
.

1100 . . . . 1/09
Last number unknown.

ZON-O-PHONE
(Continued)

10-inch double-faced:

5001 . . . . . . 10/08
5475 . . . . 6/09
.
5825 . . . . 6/10
Last number unknown.

Unlike Victor, Zon-O-Phone records bore matrix numbers in the run-out area, but not enough data is known to date the sequence.

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NOTES
(Please advise the author of corrections)

SECTION 4

This section continues the coverage of independent labels through the period from 1916, when a number of vertically cut records first appeared, through the 1919-20 flood of minor labels when the expiration of patents allowed the pressing of standard laterally cut records, and into the depression, which saw independent labels virtually disappear.

INDEPENDENT RECORD LABELS 1916-1934

From about 1912 onward, the phonograph enjoyed a considerable rise in popularity. As prices dropped and more compact machines became available, the phonograph changed from a luxury to a standard home item; this was helped, also, by the dance craze that swept society during this period. Nearly every home now had music. With increased phonograph sales went increased record sales, of course. This naturally indicated that more firms would enter the record business. Victor and Columbia appeared to have this field tied up with their patent holdings, and competition lessened further when Columbia quit pressing client labels in 1916. Around this time, some firms elected to get around this situation by issuing vertical-cut records not covered under these patents. Although such firms enjoyed some success, the small market for these non-standard records became overcrowded, and the existence of several incompatible types of vertical recording added to the problems faced by these competitors.

In early 1919, several of the larger independent labels elected to challenge the "giants" by marketing lateral-cut records which could be played on their machines. Victor was as always quick to hale the offenders into court, but having done so they found, to their dismay, that the applicable patents had expired, leaving any record firm free to sell lateral records who wished to do so; needless to add, most did (except Edison, still convinced of the technical superiority of vertical recording). Within a few years vertical recording was a thing of the past except for a few special applications. With phonograph and record sales at their highest point ever, numerous firms entered the record business, with varying degrees of success. As the 1920's continued, with economic variations and the increasing popularity of radio, most companies had short life spans, although new firms continued to take their place.

In 1927, new developments meant radio sets no longer needed batteries, making them more popular. By 1929, most of the independent record companies had either folded or been merged into larger firms. At the end of that year, the depression hit. A couple of adventurous companies still tried to enter the record business, but did not last long. By 1934 only two record firms remained viable, and even RCA was considering dropping record manufacture. Mail order catalogs no longer sold phonographs, and the record industry appeared to be going the way of the buggy whip industry. No new firms would enter the business for a few years.

The following section details the history of the smaller independent record labels issued during the 1917-1934 period. Labels not covered here may be found elsewhere, or are not covered, as noted:

1. The major independent labels (See section 2 preceding). These are the labels which lasted a number of years, issued a substantial amount of material, and maintained full recording facilities. most pressed a number of subsidiary and client labels as well. These are the records, other than major labels, most commonly found today.

2. Labels directly related to major or major independent labels (See sections 1 and 2). Where labels were pressed by a single company, or primarily so, during their existence, their history usually interfaces closely with the parent label - these may be subsidiary labels or those pressed for clients. For this reason, such labels are grouped with their parent labels in the historical sections.

3. Special or "one-off" custom pressings (see the "Notes on Special Records" section). These records were pressed by record companies for various special purposes. Since they were not issued by actual record firms, they are not "labels" as the **Guide** concerns them. Some few of special interest are covered here, but the majority are not.

4. Labels about which nothing is known except that an issue exists. Most of these probably fall into the above category. Histories cannot be written without data!

ANGELOPHONE: See Par-O-Ket below.

AUTOGRAPH: The first records issued under this name appeared toward the end of 1923, although the issuing firm, Chicago-based Marsh Laboratories, had been recording earlier; this operation may have been connected with recording being done for Homer Rodeheaver's Rainbow (q.v.) label from 1920 or 1921 onward. The firm is first mentioned in trade journals in late 1924, by which time they were using a crude form of electrical recording - the first company to do so. Although numerous records appeared on the firm's Autograph label, their main activity was custom recording for a large number of clients ranging from individuals and small firms to the New York Recording Laboratories, for whose Paramount label Marsh recorded from 1925 into 1927. The last recordings issued under the Autograph name seem to have appeared in mid-1926, although the firm seems to have continued recording activities for some time thereafter.

BLACK SWAN: This label is noted for being the first record company to be owned by, and market to, members of the Black race. It was founded by Harry Pace along with noted music figure W. C. Handy in mid-1921; Handy does not seem to have remained with the firm. They did their own recording, but also drew from sources such as Paramount and Olympic for popular and standard material. In 1922, Pace combined with Fletcher to acquire the plant and assets of the defunct Olympic firm, reviving that label as well. The company quit issuing records in mid-1923, selling off the Olympic label to a Chicago piano roll manufacturer, and Paramount acquired the Black Swan name and material in early 1924, issuing sides with a Black Swan subcredit.

BLU-DISC: The entire output of this label and its companion Up-To-Date label comprised about twenty records, all issued in December, 1924. These would simply be a curiosity for the label enthusiast, were it not for the artists recorded. The labels seem to have been aimed at the race market, and feature mostly Black artists, including the first recording of Duke Ellington's orchestra, as well as Ellington and others as accompanists. Nothing is known of either label except for the issue date and catalog, including several items not yet found.

CARDINAL: Two separate labels, which may or may not have been related, used this name during the early 1920's. The first appeared in December, 1920. It used the "Jones" matrices - sides recorded by Earl Jones, whose Standard Records firm recorded sides and sold them to numerous small labels during the 1919-21 period. These sides usually carried different matrix numbers for each label using them, each using their own sequence; several have been verified as identical sides on different labels. Cardinal's numbers also appear on Clarion, Cleartone "P-" series and Royal (the U. S. label) among others. Matrix numbers run from C-600 slightly over a hundred numbers. The second Cardinal label appeared in 1922; it was pressed by Gennett from their catalog and uses catalog numbers in a 500 series. It ran only a few months.

CLARION: For 1920-21 issues, mostly red-labelled, see Cardinal above. An early Clarion label, related to Star (c.1906) is known (see the preceding section), and the common green-labeled Clarion records are a lower-priced Columbia line (see section 1).

CLEARTONE: This label was apparently sold by a New York phonograph firm from 1920 until 1923, perhaps to accompany machines. The label drew from several sources - Arto, Cardinal, Grey Gull, its own "Jones" matrices, and according to one source, Pathe', using Arto-style labels pasted over the originals (possibly unofficially !). All carry the same ornate script trade mark. An earlier and unrelated "Clear Tone" (note two words) label is known, dating from c.1904

CLIMAX, CORT: See Columbia (in section 1) who pressed both labels.

CROWN: This label, not to be confused with the common Canadian Compo label of the same name, was one of the few to be launched in the depression-era 1930's. The author discusses one of several theories of the origin of the label in New Amberola Graphic magazine. This suggests that the firm was formed from the remains of two defunct firms - Grey Gull, who failed in August, 1930, and the Cova Corporation (QRS) which failed slightly earlier. This may have been arranged by the American Record Corporation, a number of whose artists moved to the Crown label upon its start, in order to provide an arm's-length operation to press inexpensive records for F. W. Woolworth, who may have marketed Crown, and other retailers. The company shut down pressing operations in 1932, and subsequent issues are pressed, but apparently not recorded, by RCA. Crown also sold Gem records for a time, which duplicated Crown issues and numbering.

DOMESTIC: See Okeh (section 2) who may have manufactured these records.

EVERYBODY'S/ELECTRIC: These labels, along with others drawing from the same source (Clover, Dandy, etc.) are detailed under Emerson, who provided material for them, in section 2.

FEDERAL: This firm pressed records from 1919 until 1924, when they were acquired by Emerson. Although the Albany, New York-based firm sold records under their own name, their main activity was the pressing of Silvertone records for Sears, Roebuck and Company (see Sears, section 2) and Resona records for the Charles Williams Stores (see below). Emerson continued both of these lines and may have continued the Federal label as well.

GEM: see Crown above.

GOLDEN: This Los Angeles-based label is one of the few based on the west coast. It issued records under its own name, recorded in its own facilities, but had no pressing operations, so that Golden records were pressed by Gennett and other eastrn firms. The records may have been custom pressings rather than a regular catalog of issues. It ran from 1922 until c.1924.

HARMOGRAPH: This label was marketed by the Shapleigh Hardware Company, a St. Louis wholesale house, from 1921 until 1925 to accompany phonographs sold under the same name. The company drew from a number of sources for its product, with label details varying by source.

HERWIN: Records under this name were sold by mail order throughout the rural midwest and south by the Artophone Company (no relation to Arto), a St. Louis merchandiser of phonographs, radios and appliances, from 1924 until 1930. For this market, most issues were of rare race and country material. The material came from Gennett, Paramount and Plaza, who also pressed the records. In 1930 the record operations were sold to Paramount, who also sold records by mail.

HIT OF THE WEEK: These records were an unusual approach to selling records in a depression economy. In early 1930, the Durium comany announced a new record, pressed in a Durium plastic surface on one side of a paperboard disc. They sold for ten or fifteen cents at newsstands and similar venues. They sold well at first, with both sound and durability being surprisingly good for the price, particularly after playing time lengthened to five minutes; Durium was successful enough to start European operations. By 1932, though records of any type and price were a luxury, and the U. S. firm failed in June of that year. Only the Italian subsidiary outlasted the depression, selling paper records into the 1940's and more usual records thereafter.

HOLLYWOOD: See Sunset below.

HOMESTEAD: The manufacturer credit on this label - Chicago Mail Order Company - suggests this was another line of records sold by mail, although whether the firm dealt solely in records or ran a general mail order business is not known. The label started c.1928 and ran into 1931, drawing from Plaza and later Crown - other sources may have been used.

LA BELLE: This label was apparently pressed for a New York City phonograph manufacturer. Two types are known. The first use a blue label pasted onto Columbia records of the 1918-20 period, credited anonymously; these were apparently surplus records, suggesting an issue date of 1920-21. The second version uses black labels of identical design and was pressed by Olympic. Issues are known drawing from earlier 5-digit Olympic issues and later 4-digit ones - it is not known if the earlier sides were reissued in 1922. The last issues are under Olympic catalog numbers.

LYRIC: This label first appeared in 1918 on a line of vertical-cut records. It is noted for its ornate and attractive label designs, and used a complex system of catalog numbers. The manufature is credited to the Lyraphone Company of America; the Lyraphone name may be used on early issues. In 1919, they introduced a line of lateral records, using "Jones" matrices (see Cardinal). The firm lasted until mid-1920 and may be connected with Arto, who started at that time, also in New Jersey. Many early labels, most notably Phantasie Concert, drew from Lyric.

MACGREGOR: This was a California firm which seems to have some connection with the west coast operations of Columbia records. They did not press regular commercial issues, but pressed radio transcriptions and a number of custom pressings from 1930 on. They also pressed most early Capitol records and the plant may have been acquired by Capitol.

MAJESTIC: Most Majestic records found today are from the post-1945 label (see Hit, next section). The name aslo appears on records pressed by Olympic for Ross stores. There was also a line of 7-inch vertical-cut records sold under this name c.1917, about which little is known. They may relate to the similar Par-O-Ket records (see below) or early Operaphone (ditto).

MANDEL: This label was sold by a Chicago firm for a few months during 1921. It drew from the "Jones" matrices, and used its own matrix numbers. Little more is known.

MELVA: This is another short-lived label sold in 1921, credited to a Brooklyn, New York firm. It used "Jones" matrices but numbers indicate they came by way of Cardinal; others carry Lyric numbers, as was often the case. It lasted only a few months.

MERITT: This label, much sought after by collectors, was sold by the Winston Holmes Music Company of Kansas City 1925-27. The handful of items issued on the label seem to have been recorded locally, perhaps by the firm, and feature local Black performers. The source for pressing is not currently known. and the author has not seen an example.

METEOR: This label, which in all probability was marketed with a phonograph under the same name, is credited to a Piqua, Ohio firm. It was pressed using "Jones" matrices carrying Lyric matrix numbers, around the beginning of 1920. Only a few were issued.

MITCHELL: Records under this name were pressed for a Detroit phonograph manufacturer. The label first drew from the Bridgeport Die and Machine Company (B D & M) and after that firm failed in 1925 drew from Grey Gull for a year or less. All carry the same ornate script trade mark. The label is fairly scarce.

NATIONAL MUSIC LOVERS'/NEW PHONIC: These labels are detailed under Plaza, who supplied the majority (although not all) of the material and pressed many issues. the latter label was a continuation of the former.

NEW YORK: Very little is known about this label, which ran from 1924 until at least 1926. Material seen on the label, including the one owned by the author, suggest they were private pressings, possibly connected with Everybody's or Emerson (see section 2).

NORDSKOG: This label is detailed in section 2 under Arto, who pressed the records and provided the material not recorded by Nordskog in California.

OLYMPIC: This label was pressed by the Remington Phonograph Company for a few months in 1921. The plant was acquired by Pace & Fletcher in 1922 (see Black Swan) who revived the label and in turn sold it to a Chicago piano roll firm in 1924 when they ceased operation, who continued the label for a short time. They pressed numerous client labels 1921-24.

OPERAPHONE: This label was used in the U. S. for two probably unrelated labels. The first was a line of 8-inch vertical-cut records with etched "labels". These appeared in late 1916 and seem to have disappeared shortly thereafter. They may or may not relate to similar issues in different sizes. The second was connected with World and Empire; all three are detailed under Pathe' in the preceding section, since most of their lateral-cut sides came from that source. The name also appears on a line of records pressed by Compo (see section 2) for a London, Ontario firm.

PAR-O-KET (PAROQUETTE): The records bear the former spelling, while the company credit uses the latter; both relate to the bird today known as "parakeet", which is pictured on the label. The records are 7-inch vertically cut items, with etched "labels". They date from late 1916 into 1917, but were issued for only a short time. Noted singer Henry Burr was a part-owner of the firm. They probably relate to Angelophone, a line of similar records which carried a hymn on one side, usually sung by Burr, and a talk on the hymn on the other. These are known with both etched and paper labels, often pairing the two. They may relate to other small vertical-cut record lines.

PHANTASIE CONCERT: See Lyric above - this label drew from Lyric until the latter's demise, and many issues parallel Lyric issues. The label lasted into 1921 drawing from Olympic.

Q R S: This name is most commonly seen on piano rolls, which the company has manufactuer from the early 1910's up to the present day. The name did appear on records three times during the 1920's, however. The first issues, judging from the material used, date from about 1923, drawing from the Gennett catalog and using their numbering. These were probably sold to promote the piano rolls of the same tunes, a common practice in the early 1920's. The name reappears in 1928 on a line of records recorded and pressed by Gennett but not using material from the Gennett catalog; this lasted about a year. The third issue may have superseded these or may be a separate entity. They use a similar label design on a red background (the earlier issue used black) and credit manufacture to the Cova Recording Corporation. These were last issued in early 1930, and the pressing facility later used for the first Crown records (see above).

RAINBOW: This label was operated by noted sacred singer and evangelist Homer Rodeheaver during the first half of the 1920's, issuing religious material, much sung by Rodeheaver himself. Much of the material was recorded by Gennett, who probably pressed the records as well, but Rodeheaver either maintained a studio in Chicago or used the Marsh (see Autograph above) facilities (it may have been Rodeheaver's at first and later Marsh). The last Rainbow records appear around 1926. The name was also used during the late 1940's.

RESONA: The Charles Williams Stores, a New York chain, sold records under this name from at least 1921 until 1925. Most were pressed by Federal (see above) but some are B D & M products. Both lines paralleled the parent labels' numbering.

RIALTO: This name was used twice during the 1920's. The first use was on a line of records pressed by an unknown firm during 1921. The same firm pressed Apollo, Emerald and Hits records (and possibly others?) at this time; all used a parallel numbering system. The author has not seen any of these and matrix source and other details are not known. Interestingly, one source states the design of the early Rialto label was revived on Dandy Records in 1925! The second label under this name was pressed by Autograph for the Rialto Music Store of Chicago in 1925. Only one issue is known, but that features jazz notable Jelly Roll Morton on one side.

ROYAL: See Cardinal above, from whom this short-lived label drew its material. There is also a common label of this name prssed by Canadian Compo (see section 2).

ROYCROFT: This label was pressed 1927-28 for an arts and crafts society sponsored by author Elbert Hubbard. The records seem to have been issued in two groups, and feature choral singing. Almost all seen were pressed by Cameo, but the material was only issued on Roycroft.

SEE BEE: Very little is known about this label, which issued a dozen or so records, probably in 1921. It may have been related to Black historical figure Marcus Garvey, judging from one known issue, and was probably marketed to Black buyers. The label name suggests the initials of an unknown party, group or company.

STRONG: This is another label about which little is known. It appeared for a short time in mid-1923, pressing both popular and German material from an unkown source. The two owned by the author are popular and German versions of the same tunes by the same artist!

SUNSET: This was one of the few Calfornia-based record companies, and apparently did their own recording and pressing. They first appeareed in 1924. One source suggests they were sold as a house label by the S. H. Kress Company, who started selling Romeo (see Cameo) records when they appeared in 1926, the point when Sunset seems to end. Sunset also pressed the Hollywood label.

SYMPHONY CONCERT: One label under this name may relate to the later issues of Phantasie Concert, and probably dates from 1921; the other was pressed by a German firm for sale in the U.S. at an unknown date. Both are quite rare and no details are known concerning either. There may be some connection, as the labels use the same design but differ in colour.

UP-TO-DATE: See Blu-Disc, for which this was a companion label.

VIOLA: This label was pressed by Olympic for a Los Angeles phonograph manufacturer. It is not known if it dates from 1921 or was pressed later using 1921 sides.

VULCAN: The author owns a single example of this label, which the titles date to late 1920. The source is unknown, but the record is notable for consisting of two plastic surfaces laminated to a thick core of soft paper material. Its scarcity suggests a short life.

YERKES DANCE RECORDS: These records were pressed for dance band leader Harry Yerkes. A label illustration in Record Research magazine suggests they drew from Grey Gull sides recorded in late 1922 or early 1923, although one source credits the issue date as 1924. Very few were probably ever issued, and the author has not seen an example.

Numerous one-off labels are known to exist from this period, and a few from the 1930's as well. Many record companiaes, most notably Columbia and Gennett but other companies as well, would press privately recorded material if a hundred or so copies were ordered. While the majority of such issues bore labels, often with handwritten credits, naming the company and identifying the pressing as a private, personal or special record, some such customers also wanted their own labels - they might be music stores, bands or artists, or large firms wishing promotional or commemorative items. Since these "labels" usually consisted of one or a very few records, and most were not recorded by known performers, they can only be dated when:

(1) The record, or one side of it, carries a catalog number in the regular sequence, or a catalog number in a sequence used for special recordings.

(2) The record shows a matrix number or numbers either in a standard sequence or in a sequence used for special recordings for which other dates are known(the latter was the case with Columbia).

(3) The label carries a year or a date (common on promotional or commemorative items or recordings of a special event)

(4) A known performer, or someone who later became known, is present, so that the record has been researched previously.

Some such recordings appear on a particular label used by the issuing company for such recordings; the Rodeheaver firm, Rainbow, issued the "Special" label, and the Electric Recording Studios (Everybody's) used the "Personal" name. Gennett issues often carried numbers in the 20000 series, which they used for special recordings, even if there was another number on the record, While Columbias bore the matrix number before 1923 and a number in a "-P" series aftwerward, with the label often crediting "Personal Record". Of course, clients might often have their own label name and design used as well. As well, many such items carried blank labels, or simple labels giving only the most necessary information. Other firms, such as Victor, used either a variant of the usual label (i. e., the usual design on a white backgound) or a standard design dissimilar to the usual label design (used later).

Examples of such "labels" include Chappelle & Stinnett and Crenshaw, among others which featured one artist or band, privately recorded; Moxie, which was a promotional item for the soft drink of that name; The various Ku Klux Klan-related labels (KKK, Our Song, 100%) of c.1923-24; many other such items exist. Some of these labels might consist of but one issue, while others isuued a number of items; some of the latter are listed under their own names in the **Guide**. See the "Record Era Guide" for physical details of the records of various periods, in order to avoid confusing these with the thousands of independent labels of the 1940's and 1950's.

NOTE: The author would welcome details on any such issues that collectors have unearthed and researched, in order that future editions of the **Guide** might be more complete and accurate. An address may be found at the end of the preface at the front of the book.

1920's INDEPENDENT LABELS

AMERICAN RECORD CORP. OF CALIF.

See MacGregor, who used this identity on some special pressings probably c.1932

ARROW

Although in a 500 series, these do not relate to the Empire group, as assumed earlier. All known issues are from the spring of 1920. Matrix numbers are in a 300 series but the source is not known.

AUDOLA

No dates are known for this Ohio firm who sold German-language records, nor is it known if the sides are U. S. or European recordings. They are probably from c.1920-22. The sides are also known on a Wisconsin-based Helvetial label.

AUTOGRAPH

Chicago's Marsh Laboratories, who issued this label, pressed custom recordings on Autograph and other labels, and many carry no numbets or are numbered in odd series. The following series has been dated:

Start unknown:
585 . . . . 8/24
600 . . . . 12/24
620 . . . . 6/25
End unknown.

Matrix data unknown, but see NYRL (Sec. 2)

BLACK SWAN

This label used a number of series, including some drawn from Olympic (q.v.). Those for which dates have been established are kisted below.

2000 . . . . 6/21
2050 . . . . 3/22
2078 . . . . 1/23
2127 . . . . 9/23
Ends. Some 2000 series issues were renumbered in other series.

10075 . . . . 1/23
Other data unknown.

14101? . . . . ?/22
14125 . . . . 1/23
14155 . . . . 9/23
Ends.

16058 . . . . 1/23
Other data unknown.

There were other series used for non-popular material drawn from Olympic c.1922-23 but no data is available.

BLACK SWAN (MATRICES)

P-101 . . . . 3/21
P-140 . . . . 8/21
P-282 . . . . 11/21
385 . . . . 6/22
500 . . . . 1/23
652 . . . . 6/23
Ends.

It is not known if this was one series and if all numbers were used.

BLU-DISC UP-TO-DATE

All issues on these two related labels appeared on one list in December 1924.

CARDINAL

2000 . . . . . . c.11/20
2045 . . . . 6/21
2075 . . . . 1/22
Ends.

500 . . . . c.6/22
530 . . . . 1/23
575 . . . . 6/23
Ends.

The following labels drew from Cardinal "Jones" (C-) matrices for material:

CLARION:

1100 . . . . 3/21
1115 . . . . 11/21
Ends.

3009 . . . . 11/21
This series not verified and may not be from Cardinal.

CLEARTONE (P-)

P-101 . . . . ?/21
P-129 . . . . 3/22
Ends. (see next column)

Numerous other Cleartone series exist, primarily the C/T- (Arto) and S- series (Grey Gull), all 1921-22.

ROYAL:

10126 . . . . . . 11/21
10143 . . . . 3/22
First and last numbers are not known.

Other 1921-22 labels drew from Cardinal's C- matrix series but not exclusively. These are from "Jones" matrices (also known under other numbers).

MATRICES

C-600 . . . . 9/20
C-700 . . . . 6/21
C-790 . . . . 11/21
Ends.

The following series appeared on the Cleartone P- series issues but possibly never on Cardinal:

101 . . . . 12/22
116 . . . . 2/22
Last number unknown.

Early Cardinal issues may show other "Jones" numbers, particularly Lyric.

CHAPPELLE AND STINNET

This was a private label for performers of the name.

5000 . . . . 12/21
5009 (last) . . . c.1/23
Matrices not shown or unknown?

CONCERT

The label may relate to Lyric and the "Concert" suffixed labels.

All 1000 series known from September or October 1920.

The 1000 series used "Jones" matrices, apparently via Lyric although this is assumed.

NOTE:

The name was used earlier for a line of single-faced records in a 7000 series (sect. 2).

1920's INDEPENDENT LABELS

CONSTANTINOPLE

This Greek-language label appears to have been pressed by Emerson c.1919, if the matrices are actually in their 10-inch series. The name appears to have been changed to Panhellenion, which uses the same material and label design.

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CROWN

3000 Series:

3001 . . . . 10/30
3125 . . . . 6/31
3230 . . . . 1/32
3325 . . . . 6/32
3425 . . . . 1/33
3509 (last?) . . . 8/33
Gem issues used the same numbering.

MATRICES:

In runout followed by take number.
1000 . . . . 9/30
1120 . . . . 1/31
1375 . . . . 6/31
1575 . . . . 1/32
1750 . . . . 6/32
2000 . . . . 1/33
2130 . . . . 6/33
Ends.

For early issues with a K- series number, see Arto. The name was also used in Canada (see Compo) and Britain.

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NOTES

DAVEGA

Primarily from Pathe' but some were pressed by Plaza.

5001 . . . . c.6/22
5078 . . . . c.3/23
Ends
8000 series dates not known; date by matrix number if shown.

For matrices see the source company; those prefixed by "n-" are from Pathe, 1000's from NYRL and the 5000's from Plaza. They may show parent issue numbers as well.

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DOMESTIC

This short-lived vertically cut label probably drew from Okeh, but this is not verified at this time, although likely from one owned by the author.
All known are in a 4000 series and were issued c.1917-18.

Matrix sequence is from 100 but dates are not established.

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FAMOUS SINGERS

Nothing known about this label except the fact of its existence.

All known are numbered in a 5000 series and seem to date from mid-1921.

The matrix source is unknown at this time, and the author has not seen an example.

FEDERAL

5001 . . . . . . c.10/19
5070 . . . . 6/20
5100 . . . . 1/21
5130 . . . . 6/21
5165 . . . . 1/22
5190 . . . . 6/22
5220 . . . . 1/23
5300 . . . . 6/23
5350 . . . . 1/24
5400 . . . . 6/24
5460 . . . . 1/25
5540 . . . . 6/25
Emerson acquired the firm in mid-1924 and it is not known how long they continued the label.

Also used on some Resona issues pressed by Federal with a "7" prefix and on Silvertone (q.v.) with a "2" replacing the initial 5 on all but the earliest issues.

MATRICES

In runout, take follows matrix number until c.2450 or so.

1? . . . . ?/19
425 . . . . 11/19
700 . . . . 6/20
1050 . . . . 1/21
1150 . . . . 6/21
1300 . . . . 1/22
1425 . . . . 6/22
1575 . . . . 1/23
1750 . . . . 6/23
2300 . . . . 1/24
2450 . . . . 6/24
At this point, Emerson took over. They continued this series:
2589 . . . . 12/24
Ends.

See next column for similar Emerson series. Emerson used this series simultaneously:
2600 . . . . c.6/24
2663 . . . . 2/25
Ends.

If Federal records were pressed into 1925 they used Plaza or Emerson matrices.

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(NEW) FLEXO

There was no consistency in size, color, speed or numbering system (except as noted below) among these odd flexible records. Most are custom pressings and many do not carry the label name.

"New Flexo":
301 . . . . 10/24
308 . . . . 6/25
311 . . . . 11/25

Later "Flexo" issues are from the early 1930's.

. . . .

GOLDEN

Most are custom issues.

A-1006 . . . . . . ?/22
Extent of series not known.

B-1865 . . . . 9/23
This appears to be derived from the matrix number of one side.

MATRICES:

1506 . . . . c.6/22

1865 . . . . 8/23
Not known if these are sequential.

No other data known.

1920's INDEPENDENT LABELS

HARMOGRAPH

Popular:
700 . . . . c.6/22
765 . . . . 1/23
820 . . . . 6/23
900 . . . . 1/24
950 . . . . c.6/24
995 . . . . 1/25
1040 . . . . 6/25
1083 (last?) . . . c.9/25

Standard?:
2540 . . . . 5/23
No other data known.

Other series are known (300, 4000) but no data is available at this time.

The Harmograph label drew from Cameo, NYRL, Plaza and Perfect (and others?) and matrix information is dependent on the parent label (see the section on matrix identification at the rear of the Guide.

HARMONY RECORD

This label, not to be confused with the Columbia label of similar identity, was issued by an Indianapolis Christian Science group. Only one issue is known to the author:

2003 . . . . 1/24

Unrelated early single-faced records so named drew from Columbia or Star (see previous section) and early double-faced issues used Columbia numbers.

HERWIN

Drew from Gennett, NYRL and possibly others. Approximate dates are known for the following:

8060 . . . . 7/28

55000 . . . . 6/26

92019 . . . . 8/26
92044 . . . . . . 10/27

93012 . . . . 9/29

There may be other series as well.

Matrices (other than Gennett, who do not show them) appear in the style of the source label and Herwin issues can best be dated thereby.

HIT OF THE WEEK

The following was both a matrix and catalog series:

1015 (first) . . . 1/30
1060 . . . . 6/30
1147 . . . . 1/31
1147 . . . . 6/31
1160 . . . . 8/31
At this point, the series continues as a matrix series only.
1190 . . . . 1/32
1215 . . . . 6/32
May continue for special issues.

From 9/31, the records carry a coded catalog number with a letter indicating the month (A-L, I not used) and one or two numbers the week of issue.

HOLLYWOOD

See Sunset in the Addenda section (p. 173)

HOMESTEAD

All known are 1928? 1931 and drew from Plaza/ARC and later Crown. date by matrix or control number on label and in runout. Some standard items may have drawn form the back catalog so stsart date is unknown.

IDEAL SACRED RECORD

Two items are known on this label, one from c.1924 and one from c.1927. It used NYRL and Marsh matrices and can be so dated. Some may have been pressed by Gennett as well.

LA BELLE

A.L.5000 issues use La Belle labels pasted over outdated Columbia recoeds and can be dated from the matrix numbers; they were probably sold 1921-22.

300 and 400 series drew from Olympic and the Olympic catalog numbers show in the run-out. The last Olympic pressings use the Olympic issue numbers for the corresponding titles and date from mid-1923.

LYRIC

Lyric used a number of series; 4000's are dance records, 5000's vocal and 6000's standard and classical. In all cases, the -100's are vertical-cut and the -200's lateral. A 4700 lateral-cut Hawaiian series is known, and it is not known if this had a vertical equivalent. The dance series is listed below:

Vertical:
4101 . . . . ?/17
4145 . . . . 6/18
4170 . . . . 6/19
Last number unknown.

Lateral:
4201 . . . . ?/19
4210 . . . . 1/20
4235 . . . . 10/20
Ends near this point. The last number is not currently known.

Known matrix series are listed below. Others have been seen.

MATRICES

The label used "Jones" matrices, and a bewildering variety of numerical series, some of which may be from other labels using the source. The following appears to be the main lateral series:

12001 . . . . 9/19
12099? to 14001?
14001? . . . . ?/19

14134 . . . . 9/20
Ends.

1920's INDEPENDENT LABELS

MAJESTIC

Most records under this name are from the 1943-47 label (see Hit in section 5). The name was also used on a client label pressed by Olympic (q.v.). This listing is for a line of 8" vertical-cut records with etched "labels":

2001 . . . . ?/16
2029 . . . . 1/17
Last number unknown.

There may also be a 100 series around the same date.

MANDEL

All issues on this Chicago based label date from early 1921, possibly April of that year.

They used "Jones" matrices but apparently assigned their own number series to the sides.

It may relate to the Chicago department store of a similar name.

MASTER-TONE

These were pressed by the NYRL/B D & M group but did not use their catalog series.

1001 . . . . 3/22
1042 . . . . 9/22
Last number unknown.

See NYRL for matrices used.

MELODISC

This was the name given Emerson 7-inch records after 1919; it is listed here due to space considerations. See the Emerson listing for matrices and historical information.

700 . . . . c.1/20
735 . . . . 6/20
780 . . . . 1/21
7158 . . . . 11/21
Last number unknown.

MELVA

All known c. early 1922 (per matrices).

See Cardinal and Lyric for matrices, as the label used "Jones" matrices via these sources.

MERITT

These records were issued sporadically by a Kansas City music firm, who appearently recorded them there. The matrix series is unknown.

2201 . . . . c.2/25

2206 . . . . ?/27
Last number unknown.

METEOR

All known issues on this label, pressed for an Ohio phonograph firm, date from very late 1919 and early 1920. "Jones" matrices were used, some with Lyric (q.v.) numbers and others in differeing sequences.

MITCHELL

This label was pressed for a Detroit firm by B D & M and Grey Gull; catalog and matrix numbers are from the sequences of the parent label (see as appropriate).

MOXIE

A one-off promotional item from 1921. Uses Gennett matrices.

NEW YORK

This label was used by an unknown company, possibly Emerson, for custom issues 1925? to 1926 or so. It may relate the the Everybody's label or to some of the minor labels pressed 1924-26 from Emerson material.

NORDSKOG

This west coast label was pressed by Arto but did not use their numbering; they also recorded their own material but the matrix sequence is not known., as Arto did not stamp matrices. The label is extremely rare and the author has not seen an example.

3001 . . . . ?/21
3010 . . . . 8/22
3027 (last) . . . . ?/23

Some un-numbered or differently numbered issues may exist.

OLYMPIC

The first incarnation of this label used 5-digit catalog numberss in several series; only the dance series has been dated, although all issues are from mid-1921:

15101 . . . . 4/21
15130 (last?) . . 11/21

These were issued extensively on other labels - see note below.

When the label was revived, most or all of the old series were dropped, and the initial numbers of the dance and vocal series, for some reason, were exchanged:

1401 . . . . . . c.7/22

1440 . . . . 6/23

1460 . . . . ?/24
Ends around this point

The second Olympic firm pressed numerous client labels, most of which used their numbeing; the following are known:

ARTHUR FIELDS
MELODY RECORD
BLACK SWAN
LA BELLE (q.v.)
MACLEVIN
MAJESTIC
MELODY
SUPERTONE (Sears, 1923 issues)

There are probably others, and sides are used on other labels.

(Continued next page)

1920's INDEPENDENT LABELS

OLYMPIC
(Continued)

Olympic issues did not show matrix numbers and many of the 1922-24 sides are Plaza or other matrices of the period "in disguise". The 1921 sides appear on many labels with the original side issue numbers in the runout, which are often mistaken for matrices; the later sides are used similarly but less often.

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PAN

All known (nine) issues are in a 2000 series and appear to date from mid-1920.

Matrices are "Jones" sides via Lyric (q.v.)

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PAR-O-KET

8-inch:
1 . . . . c.1/17
105 . . . . 5/17
Last number unknown.

10-inch:
500 . . . . 6/17
Other issues unknown.

Matrices start at 1 or 101; dates and extent of sequence unknown.

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PERFECTAPHONE

Only one issue is known on this label (not to the author) and the matrix source and other details are also unknown.

3108 . . . . 3/27

Q R S

Records issued under this name fall into three groups; the first, issued c.1924, use the Gennett numbering system and matrices. The other two follow:

R-7000 . . . . . 10/28
R-7055 . . . . . . 6/29
Last number unknown.

There is also a R-9000 country series known but no data is available; all were issued during the same few months, however.

It is not known if the next series followed the above directly:

Q-1000 . . . . . . ?/29
Q-1055 . . . . . . 8/30
Last number unknown.

MATRICES:

Matrix numbers appear on the label (and in the run-out?) on the R-series, and in the run-out on the Q- series. So few of these records are known that the following data is highly conjectural.

100? . . . . ?/28
150 . . . . 8/28
325 . . . . 1/29
448 (last?) . . . c.6/29

There may have been a 500 control series for outside matrices as well.

2001? . . . . ?/29
2375 . . . . 6/30
Last number unknown.

RAINBOW

Gospel label operated by evangelist Homer Rodeheaver.

1001 . . . . ?/22
1060 . . . . 1/23
1080 . . . . 6/23

1100 . . . . 6/24
1125 . . . . ?/25
Last number unknown.

While most Rodeheaver-manufactured custom or specialty items appeared on the Special label, some are known on the Rainbow label, including one 12-inch record.

MATRICES:

Those using Gennett material carry those matrix numbers, if issued when Gennett showed them. Those recorded by Rodeheaver in Chicago show matrix numbers under the label, but they use a number of sequences and dates are unknown. See Autograph.

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RIALTO

All known are in a 6000 series from mid-1921. Parallel numbering used on:

APOLLO (5000)
EMERALD (3000)
HITS (2000)

No other data known. Rialto was also used on a label sold by a Chicago music store. (One 1924 issue known

ROYCROFT

Most were recorded and pressed by Cameo in 1927 and 1928, but the final issues were pressed by ARC in late 1929. All show matrix numbers and can be dated by reference to the matrix listings for the manufacturer.

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SEE BEE

Probably less than a dozen records were issued on this label. It was apparently intended for the "race" market and may have been related to the activities of Black leader Marcus Garvey, whose speeches appear on one issue. Titles on one issue suggest a mid-1921 issue date.

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SPLENDOR

Only one issue (possibly the only one) on this Italian-language label is known to the author, and its date is esti-mated as follows:

5556 . . . . ?/24

Matrices are in their own series.

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STRONG

All known issues, in a 10000 popular and 5000 German-language series, date from 5/23.

Matrices, shown on the label only, are in their own series.

1920's INDEPENDENT LABELS

SUNSHINE

This name was used on labels twice during the 1920's:

The first use was on a label pasted over Nordskog records of mid-1922 (by Kid Ory) by the Los Angeles music firm, Spikes Brothers, who sold them.

The second was on a group of St. Petersburg (Fla.) recordings, mostly by a bagpipe band recorded and pressed by Okeh c. 1924 for an unknown client.

SUPERIOR

Although most records so labelled were pressed by Gennett, who used the name 1928-1932, a handful of records under the name were pressed by Pathe' in 1922.

TALK-O-PHOTO

These novelty items, with one side recorded and the other bearing a picture of a screen star, all date from mid-1920. The recorded sides used the Emerson 7-inch matrix series (q.v.).

UNIVERSAL

Only the following issue is known:

40104 . . . . . . 9/27

Nothing is known as to matrices.

VULCAN

Only one issue is known to the author:

1001 . . . . ?/20

Dating is by titles only and matrix numbers are the label's own.

WARD'S TRAIL BLAZER

One issue is known from c. April, 1927. Some sources suggest this is a Columbia personal recording; if so, see the Columbia 170000 matrix series.

YERKES' DANCE RECORDS

These records were announced to the trade in March, 1924, but those known use Grey Gull matrices cut over a year earlier. They may have been cut as promotional items for the band, who was no longer recording commercially at the time.

ZARVAH ART

All known c.1922.

The following are some special or custom issues on private labels during the period:

BAMBOO GARDENS
(pressed by Pathe' for a night club 4/26)

GOLDEN DAWN
(pressed by Cameo, probably related to the play of that name, c.1/28)

GREETAPHONE
(pressed by Flexo to be attached to a line of "playable" greeting cards sold by the firm later Hallmark cards.

HOCHSCHILD, KOHN & CO.
(special issue pressed by NYRL (BD & M) for a Baltimore store in 1921)

JUDSON
(pressed for radio use by Columbia - not recorded by them - all c.1930. Two demonstration records are known under the Philco name)

LANGUAGE PHONE
(pressed by Columbia for a language school, recorded 1913 but pressed long after)

MACKSOUD
(ethnic records, source not known)

MUSIC EDUCATION
(recorded c.1923 by Gennett, but pressed by Columbia!)

MUSICAL HEALTH BUILDER and PAT WHEELAN
exercise records pressed by Emerson - the former use their own matrices, the latter Emerson 7" series.

MUSSELL and WESTPHAL
(advertising item given away by a musical saw firm (!) which was pressed by Flexo records c.1925.

N. U.
(a one-off special issue for Northwestern University or an associated group - from Autograph or Rainbow.

NEW YORK ACADEMY OF MUSIC
(visibly an Emerson product, may relate to New York records - c.1926, music lessons)

OGREN & UHE
(one of many private issues from Autograph)

ORIENTAL
(Chinese records pressed by Brunswick, c.1926)

OUR SONG - see KKK

POLONIA
(Polish records using European sides, date and source unknown)

PRONOUNCIPHONE
(Pressed by Gennett 1923, speech lessons?)

RATIONAL RHYTHM
(Pressed by Okeh in 1923 for an aid to a typing course)

SO-A-TONE
(Radio transcriptions pressed by Brunswick. Also see Nat'l Radio Advertising.

SCANDINAVIAN BELL RINGERS
(Pressed by Autograph c.1926, ethnic items)

STANDARD SOUND EFFECTS
(Victor pressings, show their matrix numbers)

SECTION 5

This section concludes the coverage of pre-1942 independent labels with information on the handful of minor labels issued from the resumption of them in the late 1930's to the A. F. M. strike and shellac shortages of 1942.

INDEPENDENT RECORD LABELS 1934-1942

As was noted previously, the economic conditions of the 1930's, along with the increased popularity of radio, all but finished the record business, and did finish most of the independent labels (and many of the larger ones, as well !). Although private pressings continued to appear, only two record labels entered the business between 1930 and 1936 - one full-scale operation (Decca) and one very minor label (Liberty Music Shop). The former is noted in section 1, the latter below. As time and record sales improved, however, a number of specialty labels appeared, and by 1942, the first of the popular labels entered the industry, only to run headlong into the problems of wartime shortages and musicians' strikes in that year. The labels which were in production prior to July, 1942 are detailed below.

AMMOR: This California-based firm appears to have launched production in late 1940 or early 1941, recording west coast performers. It does not seem to have weathered the events of 1942-44, however, and produced only a handful of issues.

BALDWIN: One source credits a mid-1930's label under this name whose primary product was Haitian music. The author has not seen an example of the label, however, and no specific data is known at this writing.

BLUE NOTE: One of the first specialty groups to whom independent labels were marketed was jazz fans, both those of current and of vintage material, and Blue Note was one of the first to cater to the former. It was founded in 1939 and continued to record jazz performance, many on the cutting edge of the music and all too esoteric for larger labels, well into the LP era.

CAPITOL: This label, later to become one of the most important in the industry, barely clears the deadline for inclusion in this section. It first appeared in June, 1942, issuing no more than a dozen recordings before the AF of M strike. The firm survived the strike, however, becoming one of the first labels to settle with the union, and launched a full line of records in late 1943, signing a number of established stars. By the late 1940's it was one of the group of major labels. In 1956, it was purchased by British giant EMI. (NOTE: See section 6 for listings, as all but about a dozen issues appeared after 1942.)

COMMODORE: Operated as an adjunct to the music and record store of the same name, this label was the first to feature current performances of non-commercial jazz music. They were first issued in early 1938, under the aegis of store owner Milt Gabler, who remained in charge of the label until he left to join Decca in the late 1940's.

DAVIS AND SCHWEGLER: Records were sold under this name by a Hollywood, California music store in 1939 (and possibly before or after that date). The label is noted for having first recorded Nat "King" Cole with his trio. Nothing is known about the label's sources or dates of existence.

DELTA: This label, pressed in very limited quantities in 1940, does not really qualify as a commercial label, but it was notable for having introduced New Orleans jazz of the period to collectors who had assumed it to be a vanished art, and sparking a revival of interest in the music which led to the rediscovery of both the style and the musicians who created it and were continuing to play it. Although numerous labels followed in the footsteps of Delta, they did not appear prior to 1942, placing them outside of the purview of the **Guide**.

ELITE: See Hit below.

GENERAL: This firm issued specialty items of various sorts, ranging from classics to jazz and risque records (the latter often anonymously) from 1939 through at least 1942. Little else is known about the firm, credited in a catalog as a division of Consolidated Records.

GRAMOPHONE SHOP VARIETIES: Like Liberty Music Shop (see below), this was a label pressed for and sold by a New York City music store featuring material unlikely to appeal to the popular record buyer. It seems to have appeared about 1934 and apparently comprised nine issues for its two or three-year life span.

HIT: This was the last and most successful of the labels operated by Eli Oberstein after he left RCA Victor in 1939. He started with Varsity (see below). After this operation ended in 1940, he waited a few months and launched a line of Elite records, on which the trade name was overshadowed by the phrase "Hits By. . ." followed by the performer or bandleader's name. This ran only a few months and fifty or so issues, however, before it was superseded by the Hit label in early 1942. When the AF of M strike took place, Oberstein arranged "undercover" sessions and issued them under ficticious names. The label continued after the strike, and Oberstein sold it to the Majestic Radio and Television firm, who changed the label name to Majestic. It ended in 1948.

HOT RECORD SOCIETY: This label reissued some of the classic jazz recordings of previous years, and arranged for a handful of sessions of current jazz as well. It existed from 1937 until the early 1940's, ceasing production due to wartime shortages.

HOLLYWOOD HOT SHOTS: This was a line of records featuring "naughty" material (by then-current standards) pressed by MacGregor (see in previous section) in the mid-1930's - the exact lifespan and other details are not known, as this aspect of the business was not officially acknowleged by the companies who pressed such material. It is best known because of the fact that some issues feature Cliff "Ukulele Ike" Edwards in a slightly different role.

INCO: This label was pressed by Varsity for an unknown client, probably a retail chain.

JOHN RYAN: A handful of sides on this label consisted of "party" (risque) sides sung by Joe Rines under the name John Ryan. They were issued by Eli Oberstein at or shortly after the end of his Varsity label (see below).

LIBERTY MUSIC SHOP: This line of records was recorded and pressed for the Manhattan music stores of the same name from 1933 until the LP era. The stores catered to a sophisticated clientele who demanded more than the record companies of the day were willing to supply, so the firm sold imported records and, as well, launched their own label. It featured music and artists seldom if ever heard elsewhere, ranging from Broadway non-hits to risque performances but including much that is today collectible. The first few issues were essentially private pressings on very plain labels, but the firm quickly adopted an attractive label design and issued records regularly.

MASTER: Master and Variety appeared in early 1937 sold by Irving Mills, who featured artists he represented. The Master label was the more expensive of the two. Both were pressed by the American Record Corporation. After a few months, Mills apparently noticed that sales for the unknown labels were not as good as their ARC counterparts, Brunswick and Vocalion, and from that point through 1940 his matrices, although credited to Master Records, appear on the ARC labels, while the catalog numbers of the Brunswick issues carry an "M" prefix and Vocalions a "V". Mills apparently dropped the arrangement with ARC (and CBS thereafter) sometime in 1940.

MONTGOMERY WARD: This mail order house sold records under their own name from 1933 until 1940; the had previously sold Lakeside records from c.1906 until 1916, and Timely Tunes records in 1931, both noted elsewhere. During most of the existence of the label it drew from Victor and Bluebird, primarily the latter. From about 1936 onward, however, some issues were pressed by Decca from their material, and the last issues were pressed by Varsity in 1939 and 1940. They issued a number of items of collector interest from the parent labels as well.

MUSICRAFT: This firm first started the manufacture of records in 1936, although they did not use their own name as a trade name until 1942. They did issue Masterpiece records, a classical label, from 1936 onward, but very little is known about these issues and sufficient data is not available to allow the **Guide** to list data. Their primary importance in the industry's history is that of being one of the first firms in the 1930's to press records for other independent labels, allowing the first of the small independents to enter the industry which had been dominated since the early years of the decade by a few large firms. Musicraft launched popular records in 1942 and had vanished by the end of the 1940's.

PHILHARMONIC: See Varsity below and Hit above; these Oberstein labels provided the material for this label, sold by Firestone Tires in their retail stores 1939-41.

ROYALE: See Varsity below, for which this was a companion label.

SAVOY: Like Capitol, this label barely makes the mid-1942 deadline. It started in 1942 as a jazz label, issuing a few sides prior to the AF of M strike. After the strike ended, Savoy continued to issue jazz, becoming one of the important labels of the bop era, but also issued other material. The label continued well past the end of the 78 rpm era. Users interested in more information on this label should consult the comprehensive Savoy discography available. (See section 6 for data)

SOLO ART: These records were pressed and issued by Dan Qualey, a jazz piano lover, during the 1939-40 period. All issues feature piano solos by artists otherwise unrecorded at least at that time.

U H C A: The full name of this label is "United Hot Clubs of America" but it is known by the initials to collectors. The records were issued and sold by the Commodore Music Shop (also see Commodore) from mid-1936 until late 1941, comprising a total issue of 43 records. The records are custom pressings of classic jazz performances, and this was the first such project to be attempted.

VARIETY: See Master.

VARSITY: The operations of Eli Oberstein would require considerable space to describe - this has been done in Record Research magazine, in fact. Varsity was Oberstein's first independent label, launched in 1939 and while it recorded, it also issued matrices from European sources and vintage recordings from Crown, Gennett and Paramount; these latter two are much sought after by collectors because of the rarity of the originals. Oberstein also pressed a companion Royale label as well during the same period. The records sold well at first, although sales were hampered by the fact most major artists were under contract to existing labels. Whether sales dropped off or other factors intervened, however, the label was in trouble by mid-1940 and folded later in that year. Oberstein reentered the business in a few months (see Hit above) with a succession of independent labels. Interestingly enough, both Varsity and Royale were revived in the late 1940's (using some sides from their predecessors) continuing a few years thereafter under various owners. Material from Varsity and Royale tends to turn up on various independent labels of the mid-1940's.

WORLD'S GREATEST MUSIC: Pressed by Oberstein (above) 1940-41, using European classical sides.

1934-1942 LABELS

NOTE:
In most cases, matrix numbers for these labels are either from custom recording studio sequences or too few are known to establish proper dating sequences.

AMMOR

101	c.1/40
115	?/41

Last number unknown.

BALDWIN

No data is known for this mid-1930's label. The name was also used c.1924 (see NYRL in section 3)

BLUE NOTE

1	5/39
10	6/40
16	6/41
21	6/42

31	5/44
BN-40	5/45
BN-48	12/45
BN-49	1/48
BN-54	2/49

Last number unknown.

501	?/40

510	11/45
516	6/46
522	1/47
535	6/47
542	1/48
553	12/48

Last number unknown.

Other series are known but dates are not available at this time.

CAPITOL

For complete listings of this label, refer to section 6 covering post-1942 labels, as all but about a dozen issues on Capitol appeared from late 1943 onward.

COMMODORE

10-inch:

500	3/38
515	1/39
530	1/40
535	1/41
540	1/42

546	5/44
556	1/45
562	6/45
569	1/46
572	6/46
576	1/47
585	6/47
605	1/48
618 (last?)	7/48

C-7500	6/47
7506	8/48
7558	11/49

Last number unknown.

12-inch:

1500	4/38
1502	1/39

1510	3/42
1511	5/44
1518	12/44
1520	?/45

Last number unknown

DAVIS AND SCHWEGLER

This label was pressed for a Los Angeles music store of this name; all known from 1939 (108 c. 6/39) and possibly into 1940.

DELTA

Private recordings of New Orleans jazz; all date from late 1940 and were issued in very limited quantity.

ELITE
(See Varsity)

GRAMOPHONE SHOP VARIETIES

This noted N. Y. C. record store issued a handful of records but most exact data is unknown:
Start 1000 or 1001.

1001?-4	8/34

1005 unknown.

1006-9	c.1938?

Later issues, if any, are unknown.

GENERAL

This label used a variety of numerical series. The following have been dated:

1701	1/40
1720	c.6/40

3001 (only?)	6/40

4001	1/40
4015	?/41

HOT RECORD SOCIETY

Repressed jazz issues in a 10-inch series starting at HRS-1 in 1937, and cut several sides of original material in 1000 (10", 1938-?) and 2000 (12", 1940-?) series. Exact dates and end of label not currently known.

HOLLYWOOD HOT SHOTS

This was a line of risque records pressed in the mid-1930's by C. P. MacGregor. No exact dates are known.

INCO
JOHN RYAN
(See Varsity)

LIBERTY MUSIC SHOP

L-150	?/33
L-153	8/33
L-157	1/34
L-162	6/34
L-171	1/35
L-179	6/35
L-190	1/36
L-194	6/36
L-206	1/37
L-216	6/37
L-224	2/38
L-233	6/38
L-246	1/39
L-260	6/39
L-280	1/40
L-294	6/40
L-310	1/41

L-343	1/42

Continued until L-363 but dates are not known for later issues.

MacGREGOR

This west coast firm, apparently connected with Columbia, pressed numerous special issues along with a line of radio transcriptions during the 1930's. No exact dates are known for the latter, which were the only issues carrying the MacGregor name. Also see Hollywood Hot Shots above.

1934-1942 LABELS

MASTER

101	4/37
137 (last?)	8/37

Subsidiary label VARIETY:

501	4/37
591	6/37
680	1/38

Ends about this point.

MATRICES:
(These appear on Brunswick and Vocalion from 1937 through 1940)

M-101?	1/37
M-510	6/37
M-700	1/38
M-825	6/38
M-970	1/39
M-1025	6/39
M-1130	1/40
M-1138	2/40

Last number unknown.

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NOTES

The following Montgomery Ward records drew from both Victor and Decca for issued material, apparently simultaneously. It is not known how the numbers interlocked, or if they did. The following dates appear in Decca files; they may reflect numbers pressed earlier by Victor, or numbers continued from older series, or the two systems may not have run parallel.

4926	9/35
5020	3/36
8000	9/36
8022	9/37
8066	9/38

MONTGOMERY WARD

The majority of these issues drew from Bluebird and show their number in the run-out; they can be so dated. Those drawing from Decca may be dated by matrix or Decca issue number, while all drawing from Varsity are from early 1940.

M-4001?	1/33
M-4400	1/34
M-4900	1/36
M-5020	3/36

Series ends? (See note at left.)

M-7000	?/36
M-7100	1/37
M-7500	8/38
M-7900	2/39
M-8100	6/39
M-8350	1/40

Probably ends around this point.

M-1000 issues duplicate Broadway pairings that were still being sold after 1932; early M-8000 issues likewise. Some of the latter may have numbers duplicated by later issues.

M-6000 issues are a group of standard records all issued at once c.1935-1936

One issue pressed by Varsity is known in a M-10000 series (10090). It is not known if all Varsity pressings used this series or if this was a special issue.

MUSICRAFT

This firm pressed classical material on the Masterpiece (and possibly others) label from c.1937 onward but no data is currently at hand for these issues. They apparently recorded a number of custom pressings as well. They did not issue popular material until after 1942 and those series are listed in section 6 of the **Guide.**

- - - - - - - - - - - - -

PHILHARMONIC

(See Varsity)

- - - - - - - - - - - - -

ROYALE

(See Varsity)

- - - - - - - - - - - - -

SAVOY

See section 6 for data.

- - - - - - - - - - - - -

SOLO ART

This was a private label featuring piano performances. All known issues are from mid-1939 through early 1940. They were sold in very limited quantities. Most are 12-inch records.

Matrices are in the same "R-" prefixed series appearing on General, Liberty Music Shop and other early New York City labels; this seems to have been an unknown custom recording studio in the city.

UNITED HOT CLUBS OF AMERICA

Usually known as "U. H. C. A." this label consisted of reissues of classic jazz items. Each side had a separate number:

1/2	c.6/36

Issued sporadically through:

85/86	c.9/41

- - - - - - - - - - - - -

VARIETY

(See Master)

(See Cameo for 1926-1927 5000 series.)

- - - - - - - - - - - - -

VARSITY

See the following page for lisings for Varsity, Elite and related labels.

- - - - - - - - - - - - -

WORLD'S GREATEST MUSIC

Pressed by Oberstein under various manufacturer credits, and seems to have drawn from overseas sources. Matrices usually carry an "I" prefix, often a control number for foreign sides, although some may use the Varsity series.

All known issues 1940-41, although no specific dates are known. Some of the sides appear later (?) on the Classics and Concertone labels, both Oberstein products.

1934-1942 LABELS

VARSITY

Popular:
8001 . . . . 8/39
8120 . . . . 1/40
8350 . . . . 6/40
8410 . . . . 8/40
Ends around this time.

There were also 5000 (country), 6000 (race), and 7000 (folk) series for which no dates are currently known. Much of the material on these, as well as some issues from the 8000 series, drew from the 1930-33 Crown label or from Paramount and Gennett material reissued by Crown.

SUBSIDIARY LABELS

INCO:
2001 . . . . ?/40
Last number unknown.

JOHN RYAN:
301 . . . . ?/40

ROYALE:
1701 . . . . 7/39
1780 . . . . 11/39
1800 . . . . 2/40
Last number unknown.

WORLD'S GREATEST MUSIC:

See preceding page.

NOTE:

It is entirely possible that other labels may have been pressed by Oberstein's operations as well, but those listed here are the only ones seen by the author.

VARSITY, etc. (cont.)

The following (and others as well?) were issued by the revived company:

ELITE:
5001 . . . . 1/42
5026 . . . . 6/42
5046 (last?) . . . 11/42

PHILHARMONIC:
1 . . . . ?/41
85 . . . . 6/42
Ends.

CLASSICS:
All probably c.1942. See World's Greatest Music on prededing page.

CONCERTONE:

As Classics above.

MATRICES:

US-1 . . . . 7/39
Us-?? to US-10??
US-1200 . . . . . 1/40
US-1750 . . . . . 6/40
US-1919 (last?) . . 8/40

These matrices appear on any number of 1940's labels. C- numbers are from Crown or via Crown. Other series, most commonly on Royale, are from European sources (see World's Greatest Music on the preceding page, for discussion of those and the following). The I- series on Classics is as yet untraced.

See section 6 for such data as is available for the Elite/Hit series used 1941-on.

NOTE:
There are probably other 1934-1942 labels which should appear in this section, but most are undocumented and almost nothing is known about them. The author welcomes information on any such labels.

NOTES
(Please advise author of corrections)

SECTION 6

While the **Guide** primarily covers pre-1942 labels, it is felt that some users may need at least minimal coverage of the post-1942 period, for various reasons. This section contains information on firstly, those labels more commonly found, and secondly, on labels which are of specific collector interest (and lasted long enough to justify inclusion). This is discussed more fully elsewhere in other portions of the book.

INDEPENDENT RECORD LABELS AFTER 1942

Since the coverage of post-1942 labels in the **Guide** is minimal, and only added for the convenience of users, the historical portion of this section will not be an exhaustive label-by-label coverage, as in other sections (something many times the size of this, if it could be accomplished!) but a short overview of the general history of such labels in the 1942-1960 period.

As noted previously, the first independent labels to reappear after the depression did so in 1936. Six years later, in 1942, there were perhaps two dozen firms in the record business, almost all offering specialty items of one sort or another, and most of those did not survive the hiatus of strikes and shortages of the years 1942 and 1943. During this period the only records issued were V-Discs, authorized by all concerned parties to provide music for overseas troops, both new recordings and existing sidescontinuing until 1949. By 1944 the booming recording industry was expanding at a rapid rate, and with the end of the war and associated material problems, it did so even further by 1946. A directory in Billboard of that year lists about 200 firms marketing records, and many known labels are not listed. Many of these firms catered to specialty markets, offering ethnic, country, race or jazz material; others recorded local artists from their area; but a fair number were competing head-to-head against established industry giants, offering popular material. This was a risky area of business, since the major firms had most established talent under contract, and most of the labels failed or elected to concentrate on specialty issues. A few, however, lasted long enough to become major labels, as Mercury, M-G-M and Capitol did, among others.

This rapid expansion of the industry was due to several developments. The first was the expansion of the record trade in general, as detailed in the historical section elsewhere in the **Guide**. The second was the proliferation of jukeboxes, which accounted for tens of millions of record sales. The third was the ready availability of custom pressing and recording, so that the present-day pattern emerged where record labels had neither recording or pressing facilities of their own, but just made arrangements for both. The development of vinyl records made it even easier to enter the record manufacturing field. By the late 1940's, anyone with a few hundred dollars and musical talent - their own or others - could establish a record label, and many did.

This pattern continued into the 1950's. By this time, there were virtually thousands of record labels, ranging from the majors to singers promoting themselves with a single release (these created collectors' items if the person later became famous). In the early 1950's, a new musical style began to coalesce. The proliferation of labels and artists meant that musicians were exposed to music that would never have been recorded earlier, and young musicians exposed to regional styles of blues, country and jazz began putting it together to create rock and roll music. These performers, particularly Black groups, would never have been recorded on a major label, but the small independent labels, willing to chance almost anything in case it might sell, provided the new style with a home. At first, the major labels took note of the style by allowing their established (and white) artists to cover the new material - up until this point, the practice had been for most labels to have a version of a popular song available - but once the younger record buyers heard the original recordings, the pallid cover versions were increasingly ignored. The major record labels did make some efforts to acquire talent in the new field, such as RCA, by signing Elvis Presley, and Decca with Buddy Holly, but most of the hits were on small labels which a few years before sold handfuls of records in their local area - labels such as Sun, Chess and Vee Jay suddenly became large-scale operations, appearing regularly atop the record sales charts.

During this decade, however, record technology also changed. The LP album was introduced in 1948, and the 45 rpm record in 1949; both proved popular with customers. Although 78 rpm discs sold well during the early 1950's, the new generation of record buyers attracted by new-style music also preferred new-style records! The last of the "old-fashioned" 78's were pressed in early 1960, and the major labels phased them out a year or two earlier. The 1960's would see stereo recording, compact cassette and cartridge tapes, and other developments technical and musical, continuing to our present-day digital compact discs - some of which draw from those same old 78 rpm recordings!

POSTWAR LABELS

NOTE:
Matrix information is not provided for most post-1942 labels. Very little is readily available, and many labels drew heavily on outside sources during this period. As well, the conversion of the recording process to tape affected the methods of assigning matrix numbers. For these reasons, matrix dating has been found to be unreliable for most postwar records.

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ATLANTIC

850	1/48
860	6/48
868	1/49
877	7/49
891	1/50
910	6/50
925	1/51
940	6/51
955	1/52
967	6/52
985	1/53
997	6/53
1020	1/54
1033	6/54
1050	1/55
1063	6/55
1080	1/56
1095	6/56
1125	1/57
1145	6/57
1170	1/58
1188	6/58

1199 to 2000

2010	1/59
2030	6/59
2045	1/60

Continues on 45 rpm.

Other series are known. See the bibliography for detials on a complete Atlantic discography.

CAPITOL

101	6/42
125	1/43
133	7/43
145	1/44
159	6/44
187	1/45
199	6/45
230	1/46
260	6/46
353	1/47
422	6/47
486	1/48
503	3/48

Dropped temporarily.

Replaced by:

15000	10/47
15021	1/48
15119	6/48
15337	1/49
15431	4/49

Used for album issues but no dates available.

Replaced by continuation of the first series (504-541 45 rpm only)

57-542	4/49
57-665	6/49

57-789 to 790

818	1/50
1072	6/50
1349	1/51
1555	6/51

1599 to 1700
(1600's reissues)

1918	1/52
2116	6/52
2317	1/53
2486	6/53
2698	1/54
2817	6/54
3010	1/55
3136	6/55
3310	1/56
3453	6/56
3613	1/57
3737	6/57
3874	1/58
3992	6/58
4114	1/59

Continues on 45 rpm.

CAPITOL
(Continued)

The following two series were used for album issues, as was the series from 15342 onward:

10000	5/44
10021	10/45

10120	3/48
10160	9/48
10216	?/49

Ends.

20001	5/44
20017	3/45
20040	1/46
20075	1/47

20160	3/49

Continues for non-popular album issues.

"Americana" series:
(Primarily country)

40000	6/47
40072	1/48
40122	6/48
40141	3/49

57- prefix added.

57-40174	6/49
57-40249	1/50

Prefix dropped.

40289 (last?)	?/50

Album series:

48001	6/47
48037 (last?)	3/49

"Sepia" (Race):

57-70000	3/49
57-70013	6/49

Prefix dropped.

70060 (last?)	2/50

Other series are known for various specialty issues but not data is at hand for these.

CAPITOL
(Continued)

Canadian issues:

78-101	?/49
78-175	1/50

78-205? to 206?

A few issues appeared with no prefix, and the "C" prefix appeared between 212 and C230.

C-240	6/50
C-550	1/51
C-750	6/51
C-900	1/52
C-1030	6/52
C-1100	1/53
C-1200	6/53
C-1300	1/54
C-1400	c.6/54

Series ends shortly after but last number is unknown.

MATRICES

1	3/42
40	6/42

95	10/43
300	6/44
525	1/45
675	6/45
850	1/46
1200	6/46
1600	1/47
2050	6/47
3000	1/48
3425	8/48
3900	1/49

From this point onward, such data as is available is contradictory at best; this may be due to errors or numbers may have been assigned out of sequence for various reasons. Pending file access the listing will be ended at this point.

POSTWAR LABELS

CHESS

1425	6/50
1445	1/51
1470	6/51
1495	1/52
1515	6/52
1535	1/53
1545	6/53
1555	1/54
1570	6/54
1585	1/55
1600	6/55
1615	1/56
1630	6/56
1645	1/57
1660	6/57
1675	1/58
1695	6/58
1715	1/59
1730	6/59
1745	1/60

Continues on 45 rpm, last 78 issue unknown.

RELATED LABELS:

ARISTOCRAT:

The was the predecessor of Chess. It is impossible to date by number because a different series was used for each artist ! All issues, however, appeared between May, 1947 and late 1949, when the Chess label replaced Aristocrat.

ARGO:

5251	c.1/56
5255	6/56
5262	1/57
5273	6/57
5290	1/58
5308	6/58
5330	1/59
5338	6/59
5355	1/60

As Chess above.

CHESS
(Continued)

CHECKER:

750	6/52
765	1/53
775	6/53
790	1/54
795	6/54
810	1/55
820	6/55
830	1/56
845	6/56
855	1/57
865	6/57
880	1/58
900	6/58
910	1/59
925	6/59
940	1/60

As Chess series.

Matrix information is not accurate enough for reliable dating.

NOTE:

For more information on Chess and related labels, the user is invited to consult the recent Chess discography (see the bibliography at the rear of the **Guide**.

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NOTES

CORAL

This was a subsidiary label of Decca:

Popular:

60000	11/48
60065	6/49
60145	1/50
60230	6/50
60360	1/51
60525	6/51
60630	1/52
60810	6/52
60910	1/53
61020	6/53
61110	1/54
61200	6/54
61340	1/55
61450	6/55
61560	1/56
61700	6/56
61875	1/57
61900	6/57
61930	1/58

Continues on 45 rpm with 9- prefix.

Country:

64000	11/48
64010	6/49
64030	1/50
64050	6/50
64075	1/51
64090	6/51
64115	1/52

Last number unknown.

Race:

65000	11/48
65009	6/49
65020	1/50
65025	6/50
65050	1/51
65070	6/51
65100	1/52

Last number unknown.

For Canadian Coral 80000 series see Bruns-wick 80000.

For matrices see Decca listings.

HARMONY
(Post-war)

This label was licensed by Columbia to the Wrught Record Corporation, which was apparently connected with the revival of Varsity and Royale (see historical section). It pressed reissues of Columbia and ARC material, replacing Columbia's short-lived Special Editions label.

1001	?/49
1065	8/49
1089	12/49

Last number unknown.

- - - - - - - - - - - - - -

NOTES

(Please advise author of corrections)

POSTWAR LABELS

HIT/MAJESTIC

Popular 50-cent:

7001	5/42
7030	1/43
7047	6/43
7070	1/44
7095	6/44
7120	1/45
7140*	6/45
7165	1/46
7190	6/46
7210	1/47
7235	6/47
7275	10/47

Ends around this point

Popular 75-cent:

1001	10/44
1010	1/45
1014*	8/45
1025	1/46
1050	6/46
1100	1/47
1135	6/47
1210	1/48
1275 (last)	5/48

Last few not issued?
* is first Majestic issue known.

Data is known for the following series (last numbers unknown in all cases). All Majestic except 8000:

Unknown:

3001	4/46

Standard:

5000	5/46
5004	10/46

Country:

6000	8/46
6010	4/47
6019	11/47

Album issues:

8000	6/42
8030	?/43
8045	c.6/44

Not on Majestic.

MAJESTIC (Continued)

Race:

9000	9/46
9010	6/47

Unknown:

11000	7/46
11005	1/47
11015	6/47
11024	11/47

Unknown, but mostly Georgia Gibbs vocals:

12000	7/46
12008	1/47
12012	9/47

Classical:

20000	6/46
20015	9/47

MATRICES

This sequence was used on Elite (see section 5 preceding) as well as Philharmonic (section 5). Hit and Majestic. They were also sold to other labels after Majestic went bankrupt in 1948.

W-101	9/41
W-135	1/42
W-210	8/42
W-313	10/43

From 325 to 409 the prefix varies.

R-350	1/44
T-460	9/44
T-550	4/45
T-630	1/46
T-875	8/46
T-1050	1/47
T-1130	5/47
T-1420	2/48
T-1630 (last)	5/48

IMPERIAL (Post-war)

5000	8/47
5015	1/48
5020	6/48
5030	1/49
5040	6/49
5058	1/50
5080	6/50
5110	1/51
5125	6/51
5165	1/52
5195	6/52
5215	1/53
5240	6/53
5265	1/54
5285	6/54
5325	1/55
5355	6/55
5375	1/56
5395	6/56
5420	1/57
5445	6/57
5485	1/58
5525	6/58
5560	1/59

Continues of 45 rpm, last 78 issue unknown.

Canadian issues used above numbers with an IM prefix.

Country:

8000	8/47
8019	1/48
8035	6/48
8045	1/49
8055	6/49
8067	12/49

May continue, but no further data available.

Further series are known on the Imperial label for various specialty issues, but no data is available on these series.

There is no data available on matrix dates at this time.

LONDON

Pressed by Decca (UK) for North American sales:

101	12/47
225	6/48
365	1/49
455	6/49
610	1/50
715	6/50
880	1/51
1030	6/51
1140	1/52
1225	6/52
1280	1/53
1350	6/53
1435	1/54
1480	6/54
1525	1/55
1580	6/55
1630	1/56
1670	6/56
1710	1/57
1750	6/57
1785	1/58
1810	6/58
1850	1/59

Continues on 45 rpm.

Country:

16001	10/49
16026	6/50
16050	1/51
16058 (last)	3/51

Race:

17000 (01?)	9/49
17006	1/50
17012	6/50
17015 (last)	?/51

Other series not listed.

DR- matrices see U. K. Decca (in section 8). Others are not listed.

. . . .

NOTE:
Due to limited space, see next page for King (DeLuxe and Federal) listings.

POSTWAR LABELS

KING

Country:

500	11/43
505	6/44
508	9/45
512	1/46
532	6/46
585	1/47
640	6/47
690	1/48
720	6/48
750	1/49
790	6/49
840	1/50
865	6/50
925	1/51
960	6/51
1040	1/52
1075	6/52
1155	1/53
1230	6/53
1300	1/54
1355	6/54
1415	1/55
1475	6/55
1508	10/55

Ends around this point in favor of 4000 series to right.

Popular:

15000	4/49
15005	6/49
15030	1/50
15045	6/50
15090	1/51
15105	6/51
15155	1/52
15190	6/52
15215	1/53
15221	2/53

Ends around this point as series above.

NOTE:

For further information on the King label, including matrices, other series, etc. see the recently published discography of the label.

KING (Continued)

NOTE:
The initial issues in this series appeared under the Queen label identity.

Race:

4100	10/45
4120	6/46
4150	1/47
4170	6/47
4200	1/48
4230	6/48
4265	1/49
4295	6/49
4335	1/50
4375	6/50
4425	1/51
4455	6/51
4515	1/52
4540	6/52
4590	1/53
4630	6/53
4690	1/54
4720	6/54
4765	1/55
4800	6/55
4865	1/56
4935	6/56
5005	1/57
5065	6/57
5105	1/58
5140	6/58
5170	1/59

Continues on 45 rpm.

- - - - - - - - - - - - -

FEDERAL

12000	1/51
12040	1/52
12110	1/53
12165	1/54
12200	1/55
12250	1/56
12290	1/57

Last number unknown.

This was not a subsidiary label but was distributed by the King firm.

DeLUXE

(Distributed by King for part of its life)

Only partial information is available, and the function of the various series is not currently known.

1000	6/45

1065	1/47
1135	1/48
1175	6/48
1188	1/49
1195	6/49

See note below.

3000	6/45

3190	9/48
3200	1/49
3225	6/49

See note below.

5000	12/43
5007	6/44

5020	1/47

5057	1/49

One source states that the above series were continued on the Regal label for a few months

3300	10/49

No further data.

Not verified if related to above?

6090	1/56
6105	1/57

Last number unknown.

M G M

10001	2/47
10035	6/47
10130	1/48
10205	6/48
10330	1/49
10440	6/49
10605	1/50
10715	6/50
10875	1/51
10990	6/51
11135	1/52
11250	6/52
11395	1/53
11515	6/53
11655	1/54
11765	6/54
11890	1/55
12000	6/55
12165	1/56
12275	6/56
12410	1/57
12490	6/57
12610	1/58
12665	6/58
12750	1/59

Continues on 45 rpm.

Album issues:

30001	3/47

30125	9/48

30210	11/49

30385	6/51
30490	1/52

30880	6/55

Continues to unknown point?

Most M G M issues do not show matrix numbers - on those which do, the year serves as a prefix (i. e. 56S-1000 records in 1956).

POSTWAR LABELS

MERCURY

NOTE:

The following series all were used for popular material. They apparently varied in price only.

2001	11/45
2075 (last?)	5/46

Dropped.

"Popular" (initial issues under that name):

3001	3/46
3017	6/46
3050	1/47
3063	6/47
3072 (last?)	11/47

5000	9/46
5012	1/47
5055	6/47
5095	1/48
5145	6/48
5230	1/49
5300	6/49
5360	1/50
5440	6/50
5565	1/51
5655	6/51
5770	1/52
5865	6/52

5999 to 70001

70075	1/53
70170	6/53
70285	1/54
70390	6/54
70525	1/55
70645	6/55
70775	1/56
70880	6/56
71030	1/57
71130	6/57
71260	1/58
71330	6/58
71405	1/59

Continues on 45 rpm.

MERCURY (Continued)

Country:

6001	3/46
6030	1/47
6050	6/47
6075	1/48
6110	6/48
6155	1/49
6192	6/49
6225	1/50
6255	6/50
6305	1/51

6400	5/52

Dropped around this point.

Race:

8001	3/46
8030	1/47
8040	6/47
8067	1/48
8090	6/48
8115	1/49
8140	6/49
8160	1/50
8177	6/50
8210	1/51
8235	6/51
8265	1/52
8285	6/52

Dropped around this point.

Norman Granz:

8901	1/49
8911	1/50
8925	1/51
8945	6/51
8965	3/52

8999 to 89001?

89018	1/53
89056	6/53

Became Clef label.

89090	1/54
89114	6/54
89126	1/55
89149	6/55
89160	1/56
89172	12/56

Ends. See at right.

MERCURY (Continued)

Several other series are known but information is not available at this point.

MATRICES:

Complete information not available.

101?	9/45
450	7/46
1150	10/47
1600	6/48
2175	1/49
3600	6/50
4500	10/51

4999? to YB9000?

YB9200	5/52
YB9500	1/53
YB10000	1/54
YB12000	10/55
YB13820	6/56

Continues.

The C- series, used primarily but not exclusively on the 89000 series, are sides produced by Norman Granz. See the bibliography section for a complete discography of the Clef label and the Granz Mercury series.

NOTES

MUSICRAFT

First number in this series unknown:

285	5/44
310	1/45
325	6/45
345	1/46
365	6/46
445	1/47
495	6/47
530	1/48
560	6/48
590	1/49

Last number unknown, label ends around this point.

15000	10/42
15010	1/43
15015	1/44
15019	6/44
15021	1/45
15038	6/45
15050	1/46
15080	6/46
15098	1/47
15125	8/47

Last number unknown.

There may well be other series; as well, Musicraft pressed the Masterpiece classical label in the late 1930's (no data available) and is known to have done custom recording and probably custom pressing.

NOTES

POSTWAR LABELS

SAVOY

701	/41

These early jazz issues are on a gold label. The numbers may have been duplicated on later red-label issues.

100	12/42
108	6/43
119	1/44
140 (last?)	4/44

Replaced by series below?

501	4/44
530	1/45
555	6/45
590	1/46
605	6/46
645	1/47
650	6/47
660	1/48
666	6/48
680	1/49
700	6/49
730	1/50
750	6/50
775	1/51
790	6/51
830	1/52
850	6/52
880	1/53
899	6/53

899 to 1100

1120	1/54
1130	6/54
1145	1/55
1160	6/55
1180	1/56
1195	6/56

1199 to 1500

1505	1/57
1515	6/57
1530	1/58
1540	6/58
1558	2/59

Continues on 45 rpm? (Further series at right.)

SAVOY (Continued)

901	?/46
906	6/47
910	1/48
925	6/48
935	1/49

Last number unknown.

1001	?/45
1075	5/46

Last number unknown.

First number unknown but may be 5510?

5510	8/44
5518	1/45
5520	1/46
5533	1/47
5544	1/48
5557	1/49
5561	4/49

Ends around this point?

There were a number of other series known on Savoy, many of which included only a few issues. For further information, see the recently released discography on the label (see bibliography).

. . . .

NOTES

SIGNATURE

101	?/41

107	4/47
150	1/48

162	9/49

Last number unknown.

903	5/41

Only item known.

1001	7/46
1006	1/47
1010	6/47
1025	1/48
1029	6/49

Last number unknown.

Popular:

15001	7/45
15007	1/46
15032	6/46
15066	1/47
15125	6/47
15175	1/48
15205	6/48
15243	1/49

15275	6/50

Label ends around this point.

Jazz:

28101	6/45
28115	4/46
28119	1/47
.	
28129	4/48

Last number unknown.

Other series are known on the label, but most contained only a few issues and data is not available at this time.

Matrix iunformation is not available and many are not in a single series.

V-DISC

These were a series of 12-inch records intended to provide entertainment for overseas military members during and after World War II. See the comments following.

1	10/43
91	1/44
201	6/44
341	1/45
441	6/45
561	1/46
636	6/46
716	1/47
766	6/47
816	1/48
846	6/48
876	1/49
905 (last)	5/49

Navy series:

1	7/44
121	1/45
221	6/45
275 (last)	9/45

Other specially numbered issues are known. See the Sears book on V-Discs (see bibliography) for the complete details of these issues, as well as a comprehensive history of the V-Disc and related programs. Likewise, see that book for de-tails on the various matrix and control numbers that appear on V-Disc issues, as many items show a V-Disc control and the matrix of the pressing firm, while they are in fact repressings or dubbings of commercial recordings.

SECTION 7

This section provides coverage on Canadian record labels other than those issued by subsidiaries of U. S. companies, which are listed with their parent labels, and those pressed by the Compo Company, which are listed in section 2 preceding.This section includes all other Canadian labels, pre- and post-1942, for which data is available.

INDEPENDENT RECORD LABELS IN CANADA

This section deals only with independent record labels manufactured and sold in Canada during the era of 78 rpm records. The **Guide** user will find those labels which were or functioned as subsidiaries of U. S. labels, such as Berliner/Victor, Columbia and Brunswick, detailed under the equivalent U. S. label, while the Compo Company, the only other large Canadian firm in the record industry, appears in section 2, as it is considered a major independent by the criteria of the **Guide**. The following are other labels not connected with any of the above.

AURORA: This label was sold 1930-32 by department store chain the T. Eaton Company, and drew from Brunswick and Victor sources. The first series of Victor-pressed Auroras used material issued in the U. S. on Timely Tunes, most of which appeared only on these two labels. It is noted for having issued several rare jazz recordings from its U. S. sources.

DOMINION: This Toronto-based label was issued from 1950 until at least 1954. Most were pressed by RCA Victor but the firm apparently did its own recording in Toronto.

LA PATRIE: This was a French-Canadian label of the 1920's. Some were pressed by Compo, but those seen by the author do not come from this firm. It has been suggested these were sold to the large French-Canadian population in New England and these may be U. S. pressings.

MAPLE LEAF: Little is known about this label, and, in fact, more than one label may have used the name during the late 1940's and early 1950's. The name has been seen on orange-label pressings, apparently from 1948-49, crediting a Montreal company, but is most usually seen on a line of records drawing from the King/De Luxe/Federal group in the U. S., with issues labeled as (source)-Maple Leaf records. All seen date from the early 1950's, and the firm had probably vanished before the King-Quality alliance in 1955.

MUSICANA: Little is known about this London, Ontario firm. They first issued records in 1946, drawing primarily from U. S. sources but doing some Canadian recording. They also pressed Capitol records for Canadian sale. Around 1949 the firm was either merged with or became Regal Records; the entire operation was acquired by Capitol about 1950 and other labels dropped.

MONOGRAM: This label was started by Al Siegal, who had earlier run a private recording operation, based in Newmarket, north of Toronto. Issues drew both from U. S. and local sources, and a number of jazz items appeared, including early performances by Phil Nimmons and other Canadian artists. Siegal also pressed Mercury records for Canada, and the latter firm bought his operations in 1951, relocating to Toronto and dropping the Monogram label.

QUALITY: This firm was started around 1953 in Toronto, issuing a label under their own name which drew primarily from U. S. independents, though a few Canadian recordings are known. They pressed Columbia records for that firm from 1954 for a few years thereafter until the Canadian Columbia subsidiary acquired pressing facilities. They also issued Reo records and King records under the Quality-King name. Quality also pressed Canadian versions of U. S. labels, such as Dot, from which they drew material. The firm still exists today.

REGAL: See Musicana above.

REGENCY: This label first appears c.1955, and was the primary Canadian label of Phonodisc, a Toronto record firm. It drew from U. S. labels; Phonodisc also pressed much of this material under the original label name, usually with a Phonodisc manufactuer's credt.

REO: See Quality above - the Reo label was a second label for this firm, drawing from U. S. independent labels.

SOLITAIRE: This label was sold in Canada in the early 1950's, probably around 1953. One source states that at least some of the material was recorded locally. All of these seen are two-track-per side recordings duplicating popular records of the period.

SPARTON: The Sparton Company of Canada, originally a subsidiary of a U. S. radio manufacturer, enterted the record business in 1940, when they were contracted to press Columbia records for canadian sale. These used catalog numbers prefixed with C- and did not necessarily duplicate U. S. Columbia issues at first. In 1954, CBS established a subsidiary Columbia operation in Canada, with record pressing being done by Quality Records (see above). This left Sparton with a record manufacturing facility but nothing to sell, so they originated their own Sparton label, which drew primarily from U. S. sources, most notably ABC-Paramount - some Canadian recordings are known on the label. The label lasted well into the 45 rpm era.

SPIRAL: This was the popular label of a firm whose main product was ethnic recordings. It seems to run from 1954 for a few years, but issued only a handful of records in that period. It is primarily notable for a very attractive silver-on-black label.

VITAPHONE: This label was marketed by a Canadian phonograph firm - the subsidiary of a U. S. company which marketed a curious machine in which the needle was attached to a wooden arm which transmitted the sound to a stationary diaphragm located at the far end of the arm. The parent U. S. firm did not sell records under their own label, but the Canadian operation did. These were pressed by Columbia, drawing from their material and using pseudonymous credits, and seem to date from the 1914-1916 period judging from titles seen, although some of these may have come from Columbia's back catalogue. The records are fairly scarce but contain little material of interest to collectors.

UNIVOX: Little is known about this curious label, pressed in the late 1920's by RCA Victor for a Canadian church group. It may, in fact, consist of but a single issue.

YORK: This was a short-lived label, issued in 1917 or 1918 by a Toronto firm. The records were pressed by Pathe', and those seen bear numbers which indicate the dies used to produce them were intended for the equally short-lived Crescent label in the U. S. Needless to say, the records are quite rare, so this can only be assumed from the few known to exist.

The **Guide** user interested in Canadian recordings will note that these represent only a small fraction of the labels which could be covered here. The reason for this is simply that nothing is known about many of the post-1945 labels, as is the case with their U. S. counterparts, only more so. Most of these labels had short lives, pressing only a handful of issues, and vanished with no trace, whatever files still existed consigned to the nearest trash container. As well, Canada had no equivalent publication to Billboard or other record industry journals, so releases were not publicized or advertised. For this reason, some labels mentioned above are not listed in the date information in this section, beacause while they are known to exist their exact dates are not yet established. Such labels as Alvina, Hi-Tone, the many labels producing the two and three-track 78's popular in the early 1950's, and a host of others are completely untraced: it is assumed they used U. S. material but even this is not an established fact. The author welcomes any information, copies of material, etc. on any Canadian independent labels not thoroughly covered here.

CANADIAN LABELS

NOTE:
Many Canadian labels are either listed under their U. S. parent (i. e. Capitol, Columbia, Decca, Victor) or were the product of the Compo Company (see section 2). If you are searching a record you know to be Canadian, but the label does not appear in the following listings, then see the index to see if it is listed elsewhere.

AURORA

Records on this label were issued in three groups, as follows:

Brunswick-pressed:

22001-050 . . .	c.5/31

Victor-pressed:

36-101 to 140	c.10-31
36-201 to 240	c.5-32
400-425	c.10-32

This series often shows the original issue number for the side and can be so dated. The label was dropped after 425.

BILTMOR

This label was pressed by an unknown firm c.1948. All material known to the author is of a "party record" nature.

DOMINION

1	?/51
12	6/51

Continued through 1954 but no dates verified.
Last number unknown,

GAVOTTE

M-1001	?/52
M-1008 last) . .	1954?
GVT-101	1952?
GVT-155	?/54

Ends near this point.

Matrix numbers may be Compo CT series or U. S. source numbers.

LONDON

For 201-1900 numers see the U. S. label; the followimg series were issued in Canada only. Dates approximate:

F.4001	?/50
F.4045	1/51
F.4055	1/52
F.4087 last) . . .	?/53

From other labels:

FC.200	?/55
FC.298	9/56
FC.368	3/57

Last number unknown.
May replace above?

M.17001	?/57

Continues, probably into 45 rpm era.

Date of first issue not known:

16101.	?
16105	?/56

Last number unknown.

There are a number of other series; some duplicate U. S. issues and others are Canadian only. See U. S. London also. London pressed Liberty records in Canada - these are listed at left. Note that it is not currently known if only part of this sequence was used.

LONDON-LIBERTY

55001	3/55
55004	6/55
55009	2/56
55021	6/56
55050	1/57
55073	6/57
55119	1/58
55138	6/58
55170	1/59
55194	6/59

MAPLE LEAF

All known 1949-1950, no exact dates known.

The firm also pressed the following labels related to U. S. labels.
Maple Leaf-Discovery
Maple Leaf-King
Maple Leaf-DeLuxe
and may have pressed the Hi-Tone label.

MONOGRAM

This Toronto label was pressed 1947 to c.1950 and ran from 101 to an unknown number. The company acquired the Canadian rights to Mercury in 1949 and by 1951 had dropped Monogram.

MRC matrices are recorded in Toronto. The other material used came from a variety of U. S. sources including Alladin and others.

NATIONAL

A ficticious label name used on Canadian issues of Decca 2920 due to its slightly risque nature!

MUSICANA

This label used a large number of series - one for each U. S. label from which they drew. All issues date between 1947 and early 1949. No exact dates are known at this time.

The label was apparently replaced by the Regal label in late 1948 or early 1949, and in late 1949 the operations were taken over by Capitol, whose U. S. product they had been pressing and distributing.

ONTARIO

There are references to this as c.1915, but no Ontario records are known to the author directly or indirectly.

QUALITY

1001	?/53
1240	1/54
1275	6/54
1320	1/55
1400	6/55
1450	1/56
1510	6/56
1575	1/57
1640	6/57
1690	1/58
1740	6/58
1840	?/59

Continues on 45 rpm.

Quality-King:

4001	?/53
4375	1/56

Series dropped around this point.

Reo see next page.

CANADIAN LABELS

REO

8001	4/55
8075	1/56
8100	6/56
8150	1/57
8250	?/58

Continues on 45 rpm.

NOTE:
Quality issued U. S. sides on Canadian versions of their original label (i.e. Dot) with their U. S. issue numbers. Most are not covered in the **Guide**.

Other series are known, mostly of special material, but no dates are known.

Matrix numbers where shown are from original sources.

REGENCY

This was the primary Canadian label of Phonodisc.

500	8/56
540	1/57
620	c.1/58
725	?/59

Continues on 45 rpm.

Phonodisc, as did Quality, issued U. S. sides under their original label name; these, except Atlantic, are not listed in the **Guide**.

NOTE:
Phonodisc may have been connected with London Records of Canada, although the exact nature of the connection is not known at this time.

SAPPHIRE

This label issued about thirty records, all two-song-per-side pressings featuring cover versions of hit tunes of the 1953-55 period, apparently recorded in Canada. Exact dates are not known.

RODEO

101	?/54
155	9/56
164	3/57

Continues to unknown point.

The label was distributed, although probably not manufactured, by London Records of Canada.

SPARTON

101-R	9/54
125-R	1/55
145-R	6/55
200-R	1/56
300-R	6/56
365-R	1/57
450-R	6/57
535-R	1/58
600-R	6/58
700-R	1/59
795-R	7/59

Continues on 45 rpm.

SPIRAL

All known issues from 1953-55.

TIP TOP

M1000	/48

Two issues in series.

701	9/50

Also few issues.

VITAPHONE

Pressed by Columbia for the Canadian subsidiary of a phonograph manufacturer.

10001	?/14
10140	8/16

Last number unknown.

The records carry Columbia matrix numbers and can be so dated, although some may be from the back catalog.

YORK

All known issues from mid-1917.

The records carry Pathe' (q.v.) matrix numbers.

THE "TOP HITS" LABELS

This is a group of labels who sold multi-track records of covers of hit songs and standard material. They appear to be from unknown U. S. sources.

CAMEO
FAMILY LIBRARY
(of Recorded Music)
MICRO
RECORD CLUB
(of The Month)
TRIUMPH
(possibly others?

The catalog numbers for the various labels appear to run more or less as follows (see next column at right for listings)

(Tracks per side in parentheses)

Family Library (3):

1001	?/52
1035	?/53

Last number unknown.

Record Club,
Triumph (3)

MO-1	?/53
MO-64	?/56

Last number unknown.

Cameo, Micro? (2):
First number unknown

963	?/54
997	?/56

Last number unknown.

There was also a related country label, the name of which is believed to be Western.

The following labels are known to have been pressed in Canada but no details of dating are known:

ALVINA
ARAGON
HI-TONE
(Maple Leaf Rec. Co.)
PATHE' (1950's French issues)
SANDRYON
SONGS OF OUR PEOPLE
TETRA
THISTLE
TROUBADOR

There are other untraced labels, along with Canadian issues of U. S. labels by Phonodisc (Regency), Quality, and others.

SECTION 8

Since British records are often acquired by North American collectors, and since many users of the **Guide** are outside North America, this section includes such information as could be found on British labels of the 1900-1942 period, with coverage of the major labels extended as late as possible (although data is incomplete). Considerable additional information is required for this section, and it is hoped that some of the many overseas users of the **Guide** will assist in providing this data or advising the author of possible sources therefor. This section is divided into three subsections: The first covers the major labels (Columbia, Decca, HMV) and their subsidiaries, the second the German-pressed independents of 1904-14, and the third the post-1919 independent labels, including Edison Bell and the continuation of some earlier firms.

INDEPENDENT RECORD LABELS IN BRITAIN

Since the information on British labels is provided as an adjunct to the main body of the **Guide**, which deals with North American records, and since very little information is readily available to North American discographers and historians on overseas record companies, this will give only a brief overview of the independent labels in the United Kingdom.

The first great rush of independent record labels in Britain occurred between abut 1906 and 1914. Whether the patent situation was somewhat different, or whether the patent holders simply not as aggressive as their U. S. counterparts is not clear; however, they seem to have made no move to block the flood of independent labels during this period, unlike the situation in North America. Most of the actual record manufacture for the British market was done in Germany, due to lower costs, and a number of independent firms entered the record business there during the first years of the new century. Some of these companies marketed records in Britain under their own name, while others either selected a name more suited to the British market or pressed records for all comers. By 1910, records were being sold in Britain under a hundred or more names, all drawing from various German sources.

In 1914, the outbreak of the war resulted in the sudden cessation of the flow of records from now-enemy Germany, and the closing of German-owned record firms in Britain. A few labels reorganized and started recording and manufacturing records in Britain, but most simply disappeared. At the end of the war, the gramophone and record industry boomed, as it did in North America, and new companies entered the market. At this point, a number of the new independent firms in the U. S. made arrangements with British labels to provide or exchange matrices, and many of the independent labels in Britain issued material from such American sources as Emerson, Gennett and Plaza. Some of these new companies lasted but a year or two, while others lasted into the 1930's. Throughout the decade of the 1920's record labels appeared and disappeared regularly. One aspect of the record business which proved successful in Britain but not so in North America was the issue of records in various smaller sizes, ranging from five inches up to nine, all claiming near-standard playing times. The eight and nine-inch records proved the most popular, offering a less costly alternative to standard-sized records.

The depression did not hit the record industry as rapidly or as hard as it did in North America, so that record sales continued to hold up fairly well into the 1930's. Although few new labels appeared, several of the independent operations continued into the latter half of that decade. The prospering Decca firm, however, set out to acquire as many smaller record companies as possible, and by 1937, when they purchased the Crystallate firm, the last major independent, the industry was effectively controlled by the giant Electrical and Musical Industries (EMI) firm, formed by the merger of Britain's two largest record companies in 1931, and the upstart Decca company. Britain entered the war in 1939, and was directly involved in it by 1940, so there was no chance for any expansion thereafter. Post-war austerity programs and shortages thereafter precluded the massive expansion in the industry which occurred in North America; as well, the British market did not have the availability of the specialty markets as did its North American counterpart. For these reasons, the first independent labels did not appear in Britain until the early 1950's, and for the most part did not present a serious challenge to the larger firms until well past the end of the 78 rpm era. The first new label to be issued was the product of the British subsidiary of Dutch electrical giant, Philips, in 1952, who had obtained the English rights to U. S. Columbia material. A few smaller companies issued U. S. blues and jazz material off minor labels around the same period. The last 78 discs were issued around 1960, and at that point the industry was still controlled by the same two companies that had done so in 1939.

U. K. COLUMBIA

Single-face:

25000	c.3/03
25500	1/04
25775	1/05
25900	1/06
26075	1/07
26450	1/08

10" double-faced:

1000	10/08
1700	6/11
1825	1/12
1925	6/12
2080	1/13
2200	6/13
2500	1/15
2580	6/15
2640	1/16
2700	6/16
2750	1/17
2800	6/17
2850	1/18
2880	1/19
2900	6/19
2920	1/20
2950	6/20
3000	1/21
3075	6/21
3110	1/22
3150	6/22
3230	1/23
3290	6/23
3380	1/24
3500	6/24
3575	1/25
3675	6/25
3875	1/26
4000	6/26
4200	1/27
4650	c.6/27
4800	1/28
5050	6/28
5210	1/29
5550	6/29
5700	3/30

Last number unknown. See at right.

The preceding series was replaced by the following:

Dance series:

CB-1	3/30
CB-180	1/31
CB-275	6/31
CB-400	1/32
CB-450	6/32
CB-535	1/33
CB-625	6/33
CB-700	1/34
CB-760	6/34
CB-810?	1/35

Last number unknown, dropped 2/35.

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The DC and MC series are both primarily foreign-language issues, but both include some U. S. material in their catalogs. These can be dated using the U. S. matrix-number listings in the U. S. Columbia section preceding. Data for other foreign-language issues, which include numerous other series, is not included in the **Guide**.

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NOTES

Popular series:

DB-1	3/30
DB-350	1/31
DB-500	6/31
DB-700	1/32
DB-800	6/32
DB-950	1/33
DB-1125	6/33
DB-1250	1/34
DB-1400	6/34
DB-1475	1/35
DB-1560	6/35
DB-1630	1/36
DB-1660	6/36
DB-1675	1/37
DB-1690	1/38
DB-1800	6/38
DB-1835	1/39
DB-1870	6/39
DB-1915	1/40
DB-1990	1/41
DB-2075	1/42
DB-2110	1/43
DB-2130	1/44
DB-2160	1/45
DB-2172	6/45
DB-2200	1/46
DB-2220	6/46
DB-2276	1/47
DB-2310	6/47
DB-2360	1/48
DB-2415	6/48
DB-2480	1/49
DB-2510	6/49
DB-2635	1/50
DB-2701	6/50
DB-2798	1/51
DB-2882	6/51
DB-2999	1/52
DB-3093	6/52
DB-3226	1/53
DB-3305	6/53
DB-3410	1/54
DB-3480	6/54
DB-3555	1/55
DB-3690	1/56
DB-3850	1/57
DB-4050	1/58
DB-4250	1/59

Continues, a few numbers; no data at hand.

"Variety" series:

FB-1000	3/35
FB-1275	1/36
FB-1450	6/36
FB-1575	1/37
FB-1715	6/37
FB-1875	1/38
FB-1950	6/38
FB-2100	1/39
FB-2225	6/39
FB-2325	1/40
FB-2450	6/40
FB-2550	1/41
FB-2625	6/41
FB-2750	1/42
FB-2800	6/42
FB-2870	1/43
FB-2920	6/43
FB-2980	1/44
FB-3020	6/44
FB-3070	1/45
FB-3105	6/45
FB-3180	1/46
FB-3270	1/47
FB-3305	6/47
FB-3365	1/48
FB-3405	6/48
FB-3455	1/49
FB-3492	6/49
FB-3540	1/50
FB-3560	6/50
FB-3593	1/51
FB-3609	6/51
FB-3624	1/52
FB-3644	6/52
FB-3665	1/53
FB-3680	6/53
FB-3700	1/54
FB-3735	1/55

There were probably a few more issues in this series, but no data is currently at hand.

NOTE: Other prefixes indicate European issues (or duplicate such) or are for classical or other non-popular series. Date by matrix number when possible.

U. K. COLUMBIA

12-inch:

100	10/08
315	9/12
390	9/13
500	1/15
530	6/15
560	1/16
610	6/16
645	1/17
670	6/17
710	1/18
720	6/18
725	1/19
740	6/19
780	1/20
820	6/20
840	1/21
860	6/21
890	1/22
950	1/24
980	6/24

999 to 9000

9010	1/25
9050	6/25
9075	1/26
9100	6/26
9150	1/27
9210	6/27
9300	1/28
9425	6/28
9800	1/30

Last number unknown.

Replaced by the "DX" series (see at right)

As noted for 10-inch issues, other prefixes exist for European or non-popular issues, and these are not detailed in the **Guide** due to lack of data and space restrictions.

New 12-inch series:

DX-1	3/30
DX-70	6/30
DX-160	1/31
DX-260	6/31
DX-325	1/32
DX-380	6/32
DX-425	1/33
DX-480	6/33
DX-530	1/34
DX-580	6/34
DX-645	1/35
DX-685	6/35
DX-715	1/36
DX-740	6/36
DX-760	1/37
DX-775	6/37
DX-815	1/38
DX-940	1/40
DX-970	6/40
DX-995	1/41
DX-1010	6/41
DX-1060	1/42
DX-1075	6/42
DX-1105	1/43
DX-1115	6/43
DX-1140	1/44
DX-1155	6/44
DX-1170	1/45
DX-1195	6/45
DX-1225	1/46
DX-1250	6/46
DX-1310	1/47
DX-1365	6/47
DX-1445	1/48
DX-1485	6/48
DX-1540	1/49
DX-1570	6/49
DX-1625	1/50
DX-1660	6/50
DX-1712	1/51
DX-1751	6/51
DX-1802	1/52
DX-1835	6/52
DX-1862	1/53
DX-1880	c.6/53

Issues continue sporadically, but no data available; 12" issues rare after the LP record was introduced.

Fragmentary data is available for the following higher-priced series.

L-1000	10/15
L-1016	1/16
L-1035	6/16
L-1115	1/17
L-1162	6/17
L-1215	1/18
L-1230	6/18
L-1240	1/19
L-1250	6/19
L-1810	8/26
L-1870	1/27
L-2080	1/28
L-2250	1/29
L-2290	9/29

Replaced by "LX." series 2/30, last "L" number unknown.

F-1000	9/19
F-1021	1/20
F-1050	6/20
F-1065	1/21
F-1070	6/21
F-1080	6/22

No further data.

D-1300	10/15
D-1350	8/16
D-1400	6/18

Ends 2/30 at c.D-1600.

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SUBSIDIARY LABELS

PHOENIX:
All issues 1913-14, and many were pressed in the U. S. These were apparently sold to compete with German-pressed labels This line was peplaced in 1914 by Regal as Columbia's less expensive label.

REGAL:

G-6000	4/14

A large number of records were issued on the label to establish a catalog during the next few months.

G-7050	6/15
G-7200	1/16
G-7480	1/20
G-7500	6/20
G-7580	1/21
G-7640	6/21
G-7720	1/22
G-7770	6/22
G-7900	1/23
G-8050	6/23
G-8200	1/24
G-8260	6/24
G-8350	1/25
G-8500	6/25
G-8660	1/26
G-8725	6/26
G-8810	1/27
G-8900	6/27
G-9040	1/28
G-9200	6/28
G-9275	1/29
G-9350	6/29
G-9473 (last)	2/30

Replaced by:

MR-1	3/30
MR-125	6/30
MR-250	1/31
MR-350	6/31
MR-465	1/32
MR-600	6/32
MR-744	12/32

At this point, Regal was merged with the Zonophone label. The label name became Regal Zonophone, but the above numbering sequence was continued on the new label. Also see Zonophone (HMV).

U. K. COL. MATRICES/REGAL ZONOPHONE

REGAL ZONOPHONE:

MR-745	1/33
MR-950	6/33
MR-1150	1/34
MR-1350	6/34
MR-1550	1/35
MR-1750	6/35
MR-1950	1/36
MR-2150	6/36
MR-2400	1/37
MR-2525	6/37
MR-2675	1/38
MR-2825	6/38
MR-3000	1/39
MR-3050	6/39
MR-3180	1/40
MR-3275	6/40
MR-3360	1/41
MR-3450	6/41
MR-3570	1/42
MR-3625	6/42
MR-3670	1/43
MR-3695	6/43
MR-3720	1/44
MR-3740	6/44
MR-3750	1/45
MR-3775	8/46

Issued sporadically to:
MR-3814 (last) . 11/49

Other series are known, most comprised of specialty material, but no data is available for these.

Zonophone records continued in the Regal Zonophone catalog use their Zonophone numbers with a "T" prefix.

Regal and Regal-Zonophone records bearing other prefixes are either from other countries, the most common being the "G" prefixed Australian issues, or are from series of non-popular material, including one of Salvation Army bands! Date these by matrix.

MATRICES

REGAL (ZONOPHONE)

NOTE:
This series was used for Regal after 2/30 and Regal Zonophone. For Zonophone see His Master's Voice. Earlier Regal see Columbia series as both labels used that series prior to early 1930:

WAR-1	2/30
WAR-200	6/30
WAR-475	1/31
WAR-700	6/31
CAR-975	1/32
CAR-1275	6/32
CAR-1650	1/33
CAR-2000	6/33
CAR-2450	1/34
CAR-2720	6/34
CAR-3150	1/35
CAR-3480	6/35
CAR-3800	1/36
CAR-4090	6/36
CAR-4375	1/37
CAR-4575	6/37
CAR-4825	1/38
CAR-5015	6/38
CAR-5225	1/39
CAR-5415	6/39
CAR-5650	1/40
CAR-5800	6/40
CAR-5950	1/41
CAR-6080	6/41
CAR-6250	1/42
CAR-6335	6/42
CAR-6410	1/43
CAR-6445	6/43
CAR-6495	1/44
CAR-6520	6/44
CAR-6540	1/45
CAR-6555	1/46
CAR-6600	7/46

Probably continues but most of the last issues used U. S. material. If there was a 12" series, no data is available.

MATRICES (Cont'd)

COLUMBIA/REGAL

10-inch (and 7?):

25000	1/03
25500	1/04
25600	6/04
25700	1/05
25800	6/05
25900	1/06
26075	1/07
26350	6/07
26500	1/08
26625	1/09
26750	1/10
27200	6/10
27400	1/11
27550	6/11
27750	1/12
28050	6/12
28340	1/13
28550	6/13
28750	1/14
29025	6/14
29300	1/15
29700	6/15
29999 to 35600	
35975	1/16
36000 to 65000	
65500	6/16
65825	1/17
65999 to 69000	
69020	6/17
69225	1/18
69325	6/18
69450	1/19
69540	6/19
69650	1/20
69900	6/20
69999 to 71000	
71140	1/21
71350	6/21
71550	1/22
71750	6/22
71999 to 73000	
73125	1/23
73400	5/23

Ends, exact last number not currently available. Replaced by A- series on next page.

NOTE:

The earliest Columbia issues carried matrix numbers stamped under the label, if they appeared on the record at all. Most Phoenix issues used U. S. sides and carried only control numbers, prefixed with an "X". From the mid-1910's until the mid-1930's, records on British Columbia and its subsidiary labels showed the matrix number on the label, but not on the record itself, except for some pressed from U. S. matrices. The records, during this period, carried a number stamped in the runout area, but this was a side number used for internal purposes and is not a matrix number. Takes are not shown except on U. S. material using the original stampers.

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NOTES

U. K. COLUMBIA (MATRICES)

MATRICES

10-inch (A- series):

Matrix	Date
A-1	5/23
A-500	1/24
A-900	6/24
A-1560	1/25
A-2000	6/25
WA-2700	1/26
WA-3250	6/26
WA-4650	1/27
WA-5500	6/27
WA-6750	1/28
WA-7500	6/28
WA-8275	1/29
WA-8900	6/29
WA-9900	1/30
WA-10400	6/30
WA-11000	1/31
WA-11600	6/31
CA-12325	1/32
CA-12750	6/32
CA-13330	1/33
CA-13800	6/33
CA-14225	1/34
CA-14500	6/34
CA-14840	1/35
CA-15125	6/35
CA-15520	1/36
CA-15800	6/36
CA-16125	1/37
CA-16350	6/37
CA-16775	1/38
CA-17000	6/38
CA-17250	1/39
CA-17500	6/39
CA-17750	1/40
CA-17900	6/40
CA-18275	1/41
CA-18500	6/41
CA-18850	1/42
CA-19000	6/42
CA-19145	1/43
CA-19250	6/43
CA-19425	1/44
CA-19520	6/44
CA-19650	1/45
CA-19775	6/45
CA-19950	1/46
CA-20040	6/46
CA-20150	1/47
CA-20400	6/47
CA-20700	1/48

(Continued at right)

10-inch (cont.)

Matrix	Date
CA-20875	6/48
CA-20342	1/49
CA-20800	6/49
CA-21200	1/50
CA-21400	6/50
CA-21600	1/51
CA-21825	6/51
CA-22172	1/52
CA-22300	6/52
CA-22450	1/53
CA-23050	1/55
CA-23375	10/55
CA-24300	1/58

Continues, probably into the 45 rpm era.

. . . .

NOTE:

The British Columbia firm drew heavily from its U. S. and foreign counterparts, so that many issues carry matrix numbers not listed in this section.

Issues drawing from U. S. Columbia, which includes a large part of the popular issues on British Columbia, Regal and Regal Zonophone, carry matrix numbers which appear in section 1 under the Columbia label, both in the regular U. S. matrix series and in series recorded specifically for issue in Britain. Issues from foreign matrices are usually classical or foreign-language material, and are not covered in the **Guide** and can only be dated by catalog number, if in a listed series.

12-inch:

Matrix	Date
6000	?/06
6125	1/11
6300	1/13
6400	1/14
6450	1/15
6700	1/16
6999 to 75250	
75325	1/17
75499 to 75851	
76060	1/18
76330	1/19
76750	1/20
76850 to 740??	
74225	1/21
74400 to 75001	
75030	1/22
75251 to 76851	
76855	1/23

Ends at 769??, to AX-series following:

. . . .

NOTES

12-inch (AX):

Matrix	Date
AX-1	5/23
AX-275	1/24
AX-840	1/25
AX-1050	6/25
WAX-1210	1/26
WAX-1550	6/26
WAX-2324	1/27
WAX-2740	6/27
WAX-3175	1/28
WAX-3800	6/28
WAX-4497	1/29
WAX-5000	6/29
WAX-5318	1/30
WAX-5600	6/30
WAX-5937	1/31
WAX-6200	6/31
CAX-6270	1/32
CAX-6400	6/32
CAX-6631	1/33
CAX-6850	6/33
CAX-7030	1/34
CAX-7170	6/34
CAX-7391	1/35
CAX-7550	6/35
CAX-7724	1/36
CAX-7911	1/37
CAX-8150	1/38
CAX-8426	1/39
CAX-8692	1/40
CAX-8812	1/41
CAX-8965	1/42
CAX-9066	1/43
CAX-9147	1/44
CAX-9233	1/45
CAX-9429	1/46
CAX-9550	6/46
CAX-9791	1/47
CAX-9960	6/47
CAX-10155	1/48
CAX-10275	6/48
CAX-10417	1/49
CAX-10550	6/49
CAX-10703	1/50
CAX-10850	6/50
CAX-10988	1/51
CAX-11175	6/51
CAX-11576	1/52
CAX-11675	6/52
CAX-11836	1/.53
CAX-11960	6/53
CAX-12002	1/54
CAX-12069	1/55

Continues sporadically.

U. K. PARLOPHONE

PARLOPHONE

Began 1923, acquired by Columbia in 1927.

(Other series may exist but data is currently unavailable)

Red label:

E-5000	11/23
E-5250	6/24
E-5350	1/25
E-5425	6/25
E-5510	1/26
E-5600	6/26
E-5725	1/27
E-5830	6/27
E-5950	1/28
E-6050	6/28
E-6140	1/29
E-6225	6/29
E-6260	1/30
E-6320	6/30
E-6375	1/31
E-6428 (last)	7/31

Purple label:

R-3000	11/26
R-3350	6/27
R-3450	1/28
R-3543 (last)	5/28

Ethnic items used the same numbers but an "E" prefix. The series was replaced by the series starting at R-100 at right, with ethnic records in another series starting at E-3800.

12" (partial data only)

E-10000	11/23
E-10130	6/24
E-10205	1/25
E-10280	6/25
E-10390	1/26
E-10445	6/26
E-10520	1/27

Continues, but no further data is available at this time.

Purple label:

R-100	6/28
R-275	1/29
R-400	6/29
R-600	1/30
R-700	6/30
R-840	1/31
R-960	6/31
R-1075	1/32
R-1300	6/32
R-1400	1/33
R-1500	6/33
R-1685	1/34
R-1825	6/34
R-2000	1/35
R-2065	6/35
R-2125	1/36
R-2200	6/36
R-2290	1/37
R-2350	6/37
R-2450	1/38
R-2550	6/38
R-2600	1/39

From this point, only partial data available:

R-3050	8/47
R-3625	1/53
R-3700	6/53
R-3800	1/54
R-3870	6/54
R-3960	1/55
R-4040	6/55
R-4100	1/56
R-4500	12/58

Continues into 45 rpm era, last 78 rpm number not currently known.

Magenta label:

F-100	2/35
F-160	6/35
F-350	1/36
F-460	6/36
F-650	1/37
F-850	6/37
F-1000	1/38
F-1100	6/38
F-1260	1/39
F-1425	6/39
F-1600	1/40
F-1740	6/40
F-1785	1/41
F-1850	6/41
F-1880	1/42
F-1905	6/42
F-1945	1/43
F-1975	6/43
F-2000	1/44
F-2025	6/44
F-2050	1/45
F-2070	6/45
F-2105	1/46
F-2150	6/46
F-2200	1/47

Continues but no further data available.

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MATRICES:

NOTE:
Data is contradictory as to when the "E" prefix first appeared, but numbers are as exact as possible.

100	9/23
275	1/24
450	6/24
550	1/25
610	6/25
665	1/26
E-755	6/26
E-1070	1/27
CE-1400	6/27
CE-1750	1/28
CE-2025	6/28
CE-2275	1/29
CE-2600	6/29
CE-3000	1/30

(continued at right)

MATRICES (cont.)

CE-3400	6/30
CE-3700	1/31
CE-4025	6/31
CE-4400	1/32
CE-4650	6/32
CE-4900	1/33
CE-4950	4/33
5000's not used?	
CE-6350	1/34
CE-6500	6/34
CE-6800	1/35
CE-7000	6/35
CE-7375	1/36
CE-7660	6/36
CE-7900	1/37
CE-8400	6/37
CE-8825	1/38
CE-9200	6/38
CE-9550	1/39
CE-9825	6/39
CE-10240	1/40
CE-10475	6/40
CE-10660	1/41
CE-10750	6/41
CE-10880	6/42
CE-10940	1/43
CE-11040	6/43
CE-11160	1/44
CE-11240	6/44
CE-11325	1/45
CE-11385	6/45
CE-11580	1/46
CE-11650	6/46
CE-11775	1/47
CE-11850	6/47
CE-14600	5/53
CE-15000	6/54
CE-15450	10/55
CE-16150	12/58

Continues.

There may have been a 12" series, but no data is available.

U. K. DECCA

10-inch:

F-1501	?/29
F-1600	1/30
F-1775	6/30
F-2050	1/31
F-2300	6/31
F-2700	1/32
F-2975	6/32
F-3300	1/33
F-3575	6/33
F-3775	1/34
F-3999 to F-5000	
F-5000	6/34
F-5300	1/35
F-5500	6/35
F-5875	1/36
F-5950	6/36
F-6225	1/37
F-6425	6/37
F-6575	1/38
F-6725	6/38
F-6875	1/39
F-7050	6/39
F-7425	1/40
F-7550	6/40
F-7675	1/41
F-7850	6/41
F-8075	1/42
F-8125	6/42
F-8240	1/43
F-8305	6/43
F-8380	1/44
F-8425	6/44
F-8490	1/45
F-8535	6/45
F-8580	1/46
F-8650	6/46
F-8830	1/48
F-9080	1/49
F-9600	1/51
F-9950	6/52
F-10045	1/53
F-10125	6/53
F-10225	1/54
F-10305	6/54
F-10400	1/55

No data available past this point.

NOTE:
Only partial information is available for the following series.

12-inch:

K-501	?/29
K-575	6/31
K-625	1/32
K-665	6/32
K-675	1/33
K-690	6/33
K-715	1/34
K-735	6/34
K-750	1/35
K-770	6/35
K-800	1/36
K-840	6/36
K-855	1/37
K-865	6/37
K-870	1/38

No data available

K-1130	6/45
K-1585	6/47
K-2400	1/51

As 10-inch series.

MISCELLANEOUS

"Music While You Work" series:

MW-1	3/43
MW-240	1/44
MW-270	6/44
MW-290	1/45
MW-399	?/45

Last number unknown.

Other series exist, including an F-40000 reissue series from the 1950's, but no data is currently available.

MATRICES

NOTES:
1. For series shown with a "-B" prefix, 12" sides used "-A".
2. The "R-" series was an extension of the Rex "F-" series. It is shown as "DR-" on Decca and London records.

No details are known about the following series:

DJ-1	5/29
DJ-50	7/29

Last number unknown.

First series:

MB-1	6/29
MB-795	1/30
MB-1400	6/30
Prefix changes.	
GB-2500	1/31
GB-2850	6/31
GB-3780	1/32
GB-4500	6/32
GB-5425	1/33
GB-5900	6/33
GB-6450	1/34
GB-6750	6/34
GB-6900	1/35
GB-7275	6/35
GB-7625	1/36
GB-7730	3/36

Last number unknown.

Second series:

TB-1000	7/33
TB-1080	1/34
TB-1300	6/34
TB-1750	6/35
TB-2200	6/36
TB-2750	1/37
TB-3050	6/37
TB-3475	1/38
TB-3640	5/38

Last number unknown.

MATRICES

Other series known; a few KB- were used on early issues and PB-2000's are from Glasgow 5/34. Other PB's see Panachord.

DR (on Decca) or R (on Rex) series - started as F series on Rex (q.v. in last sub-section)

(Exact first R- number not known):

R-2200	3/37
R-2330	6/37
R-2450	1/38
R-2700	6/38
R-3200	1/39
R-3515	6/39
R-4170	1/40
R-4750	6/40
R-5230	1/41
R-5800	6/41
R-6550	1/42
R-6900	6/42
R-7150	1/43
R-7350	6/43
R-7800	1/44
R-8425	6/44
R-9150	1/45
R-9500	6/45
R-10000	1/46
R-10425	6/46
R-11050	1/47
R-11400	6/47
R-11900	1/48
R-12600	8/48
R-17000	6/52

Continues but no data currently available.

NOTES:
Also see U.S. ARC and Decca matrices. For Brunswick and Panachord see under those names.

U. K. HIS MASTER'S VOICE

NOTE:
Single-faced issues on His Master's Voice and its predecessor labels (Gramophone, Gramophone & Typewriter) are numbered in a very complicated block system according to the material, language and source of the original recording, making it almost impossible to date them by catalog number. See matrices.

Popular 10-inch:

B-100	9/12
B-250	6/14
B-275	1/15
B-300	6/15
B-560	1/16
B-660	6/16
B-745	1/17
B-800	6/17
B-850	1/18
B-930	6/18
B-1015	1/19
B-1050	6/19
B-1075	1/20
B-1100	6/20
B-1140	1/21
B-1225	6/21
B-1300	1/22
B-1380	6/22
B-1530	1/23
B-1660	6/23
B-1750	1/24
B-1850	6/24
B-1950	1/25
B-2050	6/25
B-2200	1/26
B-2350	6/26
B-2400	1/27
B-2500	6/27
B-2700	1/28
B-2880	6/28
B-2975	1/29
B-3040	6/29

(Continued at right)

10" Popular (cont.)

B-3240	1/30
B-3500	6/30
B-3700	1/31
B-3850	6/31
B-4000	1/32
B-4175	6/32
B-4325	1/33
B-4450	6/33

B-4499? to B-8000

(The B-4800 to 4999 block was used for a jazz series at an unknown date in the 1930's.)

B-8040	1/34
B-8175	6/34
B-8250	1/35
B-8310	6/35
B-8370	1/36
B-8450	6/36
B-8520	1/37
B-8600	6/37
B-8680	1/38
B-8750	6/38
B-8840	1/39
B-8920	6/39
B-9040	1/40
B-9120	6/40
B-9180	1/41
B-9220	6/41
B-9250	1/42
B-9275	6/42
B-9300	1/43
B-9325	6/43
B-9350	1/44
B-8370	6/44
B-9390	1/45
B-9415	6/45
B-9450	1/46
B-9485	6/46
B-9520	1/47
B-9570	6/47
B-9650	1/48
B-9685	6/48
B-9725	1/49
B-9785	6/49
B-9850	1/50
B-9925	6/50
B-10010	1/51
B-10100	6/51

(Continued at right)

10" Popular (cont.)

B-10200	1/52
B-10300	6/52
B-10410	1/53
B-10505	6/53
B-10630	1/54
B-10705	6/54
B-10775	1/55
B-10968 (last)	2/58

Replaced 2/58 by the POP- series, which started at POP-1 and continued into the 45 rpm era.

. . . .

No details other than the following dates are known regarding this short-lived series:

X-1	?/19
X-100	1/20

It is not known whether ther is a gap in the numbering or a large group of items issued at one time?

X-750	6/20
X-895	3/21

Last number and date are unknown.

. . . .

NOTES
(Please advise author of corrections)

Starting in early 1936, H. M. V. introduced a line of lower-priced records. These were in two "BD" prefixed series for dance and other issues.

Only partial information is available for the following series:

10" Non-dance:

BD-100	2/35
BD-170	6/35
BD-250	1/36
BD-325	6/36
BD-380	1/37
BD-425	6/37
BD-475	1/38
BD-550	6/38
BD-625	1/39
BD-700	6/39
BD-800	1/40
BD-840	6/40
BD-885	1/41
BD-930	6/41
BD-970	1/42
BD-1000	6/42
BD-1260	6/49

Continues to unknown point, last number not known.

See next page for the related dance series.

U. K. HIS MASTER's VOICE

Dance series:

BD-5000	?/36
BD-5070	6/36
BD-5180	1/37
BD-5225	6/37
BD-5275	1/38
BD-5375	6/38
BD-5430	1/39
BD-5480	6/39
BD-5540	1/40
BD-5585	6/40
BD-5640	1/41
BD-5680	6/41
BD-5720	1/42
BD-5745	6/42
BD-5785	1/43
BD-5800	6/43
BD-5825	1/44
BD-5845	6/44
BD-5870	1/45
BD-5885	6/45
BD-5910	1/46

Only partial information available from this point:

BD-6000	6/48
BD-6095	6/51

Last number unknown.

NOTE:
H. M. V. used a bewildering variety of prefixes to designate the price ranges and categories of 10" and 12" records. Neither space nor data is available to delineate these various issues, but most drew from British or U. S. sources and can be dated from the matrix numbers (see HMV/Victor lists) that appear on the records.

12-inch Popular:

C-101	8/12

From this to C-197 issued as a block, coupling single-faced material.

C-255	1/13
C-285	6/13
C-305	1/14
C-350	6/14
C-375	1/15
C-400	6/15

C-418 to C-579

(C-419 to C-578 re-coupled the last single-faced items still in the catalog.)

C-614	1/16
C-666	6/16
C-744	1/17
C-779	6/17
C-825	1/18
C-847	6/18
C-877	1/19
C-896	6/19
C-915	1/20
C-956	6/20
C-999	1/21
C-1018	6/21
C-1038	1/22
C-1056	6/22
C-1093	1/23
C-1103	6/23
C-1129	1/24
C-1146	6/24
C-1176	1/25
C-1196	6/25
C-1224	1/26
C-1260	6/26
C-1297	1/27
C-1329	6/27
C-1385	1/28
C-1473	6/28
C-1594	1/29
C-1667	6/29
C-1785	1/30
C-1887	6/30
C-2035	1/31
C-2181	6/31
C-2300	1/32
C-2415	6/32

(Continued at right)

12" Popular (cont.)

C-2506	1/33
C-2563	6/33
C-2634	1/34
C-2664	6/34
C-2695	1/35
C-2740	6/35
C-2790	1/36
C-2840	6/36
C-2885	1/37
C-2905	6/37
C-2940	1/38
C-3000	6/38
C-3040	1/39
C-3100	6/39
C-3135	1/40
C-3165	6/40
C-3205	1/41
C-3225	6/41
C-3265	1/42
C-3280	6/42
C-3320	1/43
C-3340	6/43
C-3370	1/44
C-3395	6/44
C-3415	1/45
C-3425	6/45
C-3455	1/46
C-3490	6/46
C-3520	1/47
C-3555	6/47
C-3625	1/48
C-3700	6/48
C-3810	1/49
C-3860	6/49
C-3905	1/50
C-3960	6/50
C-4040	1/51
C-4080	6/51
C-4115	1/52
C-4170	6/52
C-4195	1/53
C-4215	6/53
C-4235	1/54
C-4250	6/54

At this point, 12" 78's were gradually phased out; a few were issued sporadically in groups until the final issue in the series:

C-4280	3/58

NOTES
(Please advise author of corrections or additions)

U. K. ZONOPHONE

ZONOPHONE

(See note at the start of HMV lisiungs per single-faced issues)

1908-11 issues were labeled as "Twin".

1	10/08
200	1/10
300	6/10
380	1/11
690	6/11
780	1/12
900	6/12
1000	1/13
1070	6/13
1150	1/14
1340	6/14
1430	1/15
1510	6/15
1600	1/16
1680	6/16
1720	1/17
1780	6/17
1820	1/18
1860	6/18
1900	1/19
1945	6/19
1980	1/20
2040	6/20
2100	1/21
2150	6/21
2200	1/22
2265	6/22
2305	1/23
2360	6/23
2410	1/24
2455	6/24
2517	1/25
2590	6/25
2675	1/26
2760	6/26
2850	1/27
2925	6/27

2999 to 5000
(See at right)

(Missing numbers this block used in Australia and New Zealand)

10" (cont.)

5075	1/28
5140	6/28
5275	1/29
5375	6/29
5500	1/30
5600	6/30
5800	1/31
5925	6/31
6025	1/32
6140	6/32
6250	1/33
6274 (last)	2/33

At this point, with the formation of EMI, the firm elected to combine the lower-priced labels of its two branches, and both Zonophone and Regal (see Columbia) were combined to form the Regal Zonophone label, which continued into the 1940's. Zonophone material continued in the catalog of the new label used its old catalog number with a "T" prefix, while the new label continued the catalog number series of Regal (q.v.), with an "MR" prefix. See the Columbia section for details on these issues.

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CINCH

(This label was pressed from Zonophone sides, apparently to compete with imported records)

5000	2/13
5060	6/13
5190	1/14
5250	6/14
5340	1/15
5400	6/15

Last number unknown.

TWIN

See Zonophone at left.

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NOTES:

Zonophone used HMV matrix numbers, but often with different prefixes (see matrix listings). Those issues drawing from U. S. material show Victor matrices.

There may be other series for 12" records and special issues, but no data is currently available on these.

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NOTES
(Please advise author of corrections)

U. K. H. M. V. (MATRICES)

MATRICES

Matrices appear in the runout on all issues and on the label after 1934. Prior to this each side was assigned a number, at first in the single-sided series but later in hyphenated form with a two-digit prefix, on both label and record. These are not matrices.

There were several series in use during the 1905-21 period, indicating differences in location and the person in charge of the recording session. From 1904, they carry different prefixes or suffixes. Discographic information indicates that all series used an "-R" suffix from early 1903 until early 1904. Around January, 1904, 7" matrices used "a" and 10" "b" as a suffix. When another series was introduced in 1905, 7" matrices used "d" and 10" used "e". There was only one 12" series during this time; it used an "f" suffix after 1904, and may have used "c" during that year. The second 10" series used an "h" suffix briefly in November, 1906. After c.1911 the second series used "ac" and "ae" for 10" matrices, and "ac" and "af" for 12" matrices as a prefix, at least on some issues. These were suffixed to the HO series as well.

7-INCH SERIES:

Berliner series:

1	11/98
600	1/99
1860	4/99

Last number unknown.

First series (Recorded by Fred Gaisberg):

(First number is not verifed as 1000)

1000	2/00
1900	1/01
4115	11/01
4501	4/02
5150	11/02
5730	12/03
6215a	5/04
6700a	12/04
7300a	9/05
7468a	7/06

Last number unknown, but around this point.

Second series (Recorded by Will Gaisberg):

810d	?/05
985d	7/05
1063d	9/05
1063 to 2900 (?)	
2927	1/06
2997 (last?)	c.7/06

One source lists the following series; details are unknown, as 7-inch regular issues ended in late 1906:

1	1/06
17 (last?)	?/06

NOTE:

Only known dates are given for the 1900-1921 series. (all sizes)

10-INCH SERIES:

(F. Gaisberg):

1	4/01
1300	1/02
3200	1/03
4775	1/04
5390b	6/04
6431b	1/05
7200b	9/05
8200b	6/06
9619b	1/07
10350b	4/07

Last number unknown.

(W. Gaisberg, etc.):

1600e (First?)	?/05
2100e	6/05
2542 to 3000 (?)	
3254e	1/06
5130e	1/07
6150e	6/07
7700e	1/08
8600e	6/08
9378e	1/09
10300e	6/09
11148e	1/10
11750e	6/10
13026e	1/11
13650e	6/11
14705e	1/12
15200e	6/12
16195e	1/13
16650e	6/13
17354e	1/14
17900e	6/14
18765e	1/15
19160e	6/15
19803e	1/16
20150e	6/16
20578e	1/17
20740e	6/17
20994e	1/18
21150e	6/18
21408e	1/19
21600e	6/19
21900e	1/20
22000e	6/20
22250e	1/21

Ends around 3/21 but the exact last number is unknown.

12-INCH SERIES:

1f	?/03
300f	1/04
420f	1/05
730f	1/06
1750f	1/07
1950f	6/07
2200f	1/08
2475f	6/08
2772f	1/09
3200f	6/09
3965f	1/10
4735f	1/11
5050f	6/11
5848f	1/12
6530f	6/12
6947f	1/13
7400f	6/13
7721f	1/14
8000f	6/14
8228f	1/15
8380f	c.6/15
8498f	1/16
8703f	1/17

A few cut until:

8717f	1/19

Ends very close to this point.

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NOTES:

It is not unknown, particularly on the final recordings in the fiest series, to see a matrix carrying the prefix of the wrong series. If the matrix date appears to contradict other data, this is probably the case. These series appear on both HMV and Zonophone, with no indication of label.

MATRICES (cont.)

The following series were started as experimental recordings in the company's new studios in Hayes, Middlesex. The 10-inch series started as HO-1 in October, 1908; the 12-inch series may have started at HO-100 in January, 1912. They continued until March, 1921. The 10-inch series uses the suffixes AB, AE and AK, while the 12-inch uses AC, AF and AL. Both sets appear both on HMV and Zonophone, and the meaning of the suffixes is unknown. Zonophone issues may carry a "y" prefix.

10-inch:

HO-1	10/08

Used irregularly to:

HO-179	10/12
HO-256	1/13
HO-530	6/13
HO-793	1/14
HO-860	6/14
HO-1123	1/15
HO-1600	c.6/15
HO-2298	1/16
HO-2800	6/16
HO-3377	1/17
HO-3550	6/17
HO-3884	1/18
HO-4150	6/18
HO-4544	1/19
HO-4940	6/19
HO-5489	1/20
HO-5700	6/20
HO-6019	1/21

Ends 3/21, last number not known at this time. Replaced by the Bb (etc.) series, see at right.

MATRICES (cont.)

12-inch:
(See at left for prefix and suffix letters used)

HO-100	1/12
HO-377	1/13
HO-500	6/13
HO-542	1/14
HO-620	1/15
HO-750	4/15
HO-1403	1/16
HO-1950	6/16
HO-2430	1/17
HO-2700	6/17
HO-3028	1/18
HO-3290	6/18
HO-3539	1/19
HO-3750	6/19
HO-4209	1/20
HO-4395	6/20
HO-4690	1/21

Ends as does the 10" series.

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The following series was used for other locations from 11/25:

HMV prefixes B (10") and C (12"), Zonophone Y (10") and Z (12")

BR-1	11/25
BR-118	1/26
BR-460	6/26
BR-965	1/27
BR-1100	6/27
BR-1650	1/28
BR-1915	6/28
BR-2260	1/29
BR-2375	6/29
BR-2710	1/30
BR-2800	6/30

Last number unknown.

To:

0BR-1	2/31
0BR-27	6/31

Continues? Replaced 8/34 by xER series.

MATRICES (cont.)

The following series appears on 10 and 12-inch Zonophone and H.M.V. issues. HMV's are prefixed Bb- (10") and Cc- (12"), while Zonophones use Yy (10") and Zz (12") and Homochord/Sterno HH. Other sizes pre-sumably use other prefixes.

Bb-1	3/21
Bb-205	6/21
Bb-847	1/22
Bb-1400	6/22
Bb-2320	1/23
Bb-3050	6/23
Bb-4030	1/24
Bb-4610	6/24
Bb-5517	1/25
Bb-6180	6/25
Bb-7596	1/26
Bb-8480	6/26
Bb-10023	1/27
Bb-10900	6/27
Bb-12300	1/28
Bb-13450	6/28
Bb-15315	1/29
Bb-16530	6/29
Bb-18258	1/30
Bb-19350	6/30

Ends around Bb-20600 at the end of 12/31. Last number unknown.

NOTE:
From 9/26, two recording locations were in use, and numbers were assigned to each in blocks. The following are for Small Queen's Hall:

Bb-9200	9/26
Bb-9577	1/27
Bb-12200	1/28
Bb-15492	1/29
Bb-18516	1/30

Ends as above. The exact extent of blocks is not known.

MATRICES (cont.)

From this point onward, H. M. V. assigned matrix numbers to the studios in blocks, and the lesser-used studios often fell well behind. For this reason, it is advisable to check both catalog and matrix number when possible to do so, to verify there is no conflict between dates in the **Guide** for the two. If so, the catalog number date is more likely to be accurate.

The following series used "B" in the prefix for HMV and "Y" for Zonophone issues. The initial digit indicates the record size - "0" for 10" and "2" for 12" recordings:

0B-1	1/31
0B-950	6/31
0B-2100	1/32
0B-2350	6/32
0B-4600	1/33
0B-5000	6/33
0B-5600	1/34
0B-5900	6/34

The following are from one or more other locations:

0B-3100	6/32
0B-4625	1/33

0B-7400	6/34

All 0x- series end 8/34 at unknown numbers.

U. K. H. M. V. (MATRICES)

MATRICES (cont.)

The following EA-series was prefixed as was the preceding as regards to size, but the Zonophone label was no longer being issued. The prefix is not shown below.

See the preceding series for comments as regards the use of blocks of numbers in various studios.

EA-1	8/34
EA-750	1/35
EA-2200	6/35
EA-2675	1/36
EA-2950	6/36
EA-4560	1/37
EA-5050	6/37
EA-5950	1/38
EA-6350	6/38
EA-7270	1/39
EA-7900	6/39
EA-8360	1/40
EA-8700	6/40
EA-9100	1/41
EA-9300	6/41
EA-9600	1/42
EA-9825	6/42
EA-9900	1/43
EA-10000	6/43
EA-10150	1/44
EA-10225	6/44
EA-10350	1/45
EA-10460	6/45
EA-10850	1/46
EA-11125	6/46
EA-11600	1/47

The following may be less accurate:

EA-12150	6/47
EA-12700	1/48
EA-13000	6/48
EA-13550	1/49
EA-13950	6/49
EA-14400	1/50

(continued at right)

MATRICES (cont.)

EA-14800	6/50
EA-15300	1/51
EA-15550	6/51
EA-15800	1/52
EA-16100	6/52
EA-17000	1/53
EA-17500	6/53
EA-17850	1/54
EA-18325	6/55

Continues to unknown point. Whether 45 rpm record matrices were in the same series is not currently known.

……

The following series was used for "remote" recordings made at a non-studio location. Partial data only:

ER-1	?/34
ER-300	6/38
ER-420	6/41
ER-514	1/42
ER-620	6/42
ER-660	1/43
ER-710	6/43
ER-740	1/44
ER-770	6/44
ER-820	1/45
ER-860	6/45

Continues, further data not available.

NOTES:

Issues of the Gramophone Company often drew from its many subsidiary operations around the world. Those not of British or U. S. origin are, of course, not detailed in the **Guide**. They can be recognized by the prefixes, which are different from those listed. U. S. material draws from Victor matrices; unlike the original issue, these will show the matrix both on the label and on the record.

Matrices appear on the run-out area of all of the H. M. V. and Zonophone issues, and may appear on the label as well. It must be noted that pre-1934 issues carry a side number which is not a matrix number and should not be confused with one! Earlier such numbers extend the numbering system used for single-sided records while later issues carry a number with a two-digit prefix.

The last 78 rpm records were dropped from the catalogs in mid-1961, having probably been issued a few months earlier.

HMV had branches in many countries using the name. Check the label for the country of origin for HMV's not listed!

NOTES

(Please advise author of corrections)

U. K. LABELS 1900-1914

The following section covers the numerous labels that were pressed in Germany for sale in Britain prior to 1914. The known labels and sources are listed on page 146. (Many drew from more than one source) Only primary labels (the label which identifies the manufacturer's issues) are listed. Many of these records numbered each side as well as using a catalog number for the record (sometimes in a different series for each label) and numbers common to all issues are given, along with matrix data as is known. Data on these labels is fragmentary, as much of the material on the records is of minor collector interest and has not been extensively researched. As well, note many of the number series applied only to a specific type of material, or only to English-language sides, so numbers may be found from unknown series. All of these series ended when World War I started in 1914, for obvious reasons. Where labels continued, they may be found in the following section. (The author would appreciate any further data.)

NOTE: Some early British-pressed labels are in the following sub-section as well as those running later.

NOTE:
The **Guide** user may encounter some early British labels which do not match any numbers listed. Some few are known which are from yet unidentified sources, while others may use sides whose numbers are from other categories of material (which series may designate) or sides recorded for European issue and issued in Britain later.

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BEKA

This was a German firm which sold records in various countries, including Britain, under its own name (Beka Grand, in U. K.) and provided sides for many labels, most notably Scala. The Scala firm evidently took over the British operation in 1914.

Starting number not known:
190 . . . . 6/07

270 . . . . 1/10
.

475 . . . . 6/11
500 . . . . 1/12
540 . . . . 6/12
630 . . . . 1/13
710 . . . . 6/13
810 . . . . 1/14
860 . . . . 6/14
970 . . . . 1/15
1040 . . . . 6/15
1075 . . . . 1/16
1130 . . . . 6/16
Probably ends shortly after this point.

BEKA (cont.)

MATRICES

Following used on Beka Grand, Coliseum, Scala, and Jumbo after mid-1914, as well as many minor labels. It may have started at 4000 or 40000:

40800 . . . . . . 1/10
40950 . . . . . . 6/10
.
41200 . . . . . . 6/11
41400 . . . . . . 1/12
41625 . . . . . . 6/12
41900 . . . . . . 1/13
41999? to 35000
35000 . . . . . . 3/13
35150 . . . . . . 6/13
35420 . . . . . . 1/14
35600 . . . . . . 6/14
36030 . . . . . . 3/15
36255 . . . . . . 8/15
Ran to at least:
37069 . . . . . c.5/19
Last number unknown.

- - - - - - - - - - - - -

COLISEUM

Since most of these were issued after 1914, see the next section.

- - - - - - - - - - - - -

SCALA

100 . . . . ?/11
.
275 . . . . 1/13

470 . . . . 1/14
550 . . . . 6/14
645 . . . . 1/15
735 . . . . 8/15
Continues. Same series?
1107 . . . . 11/19
For details of second series, see Scala and Coliseum next section.

For matrices see Beka, Odeon or Favorite.

FAVORITE

This German firm sold records in Britain under the above name, and in Germany as "Favorit". It provided material for many of the minor labels, most notably John Bull, whose B- prefixed catalog numbers often appear on other labels as well. The records carry matrix numbers (listed below), side numbers in the form "1-xxxxx" and often show a date on the label as well. Only fragmentary information is known.

Starting number not known:
265 . . . . 12/09

330 . . . . 9/11
400 . . . . 1/12
460 . . . . 6/12
550 . . . . 1/13
620 . . . . 6/13
Probably continues, last number unknown.

MATRICES

Start unknown:
1900-o 8/06
2050-o 1/07
New series
Start unknown:
1948-t 10/09
4165-t 10/10
5818-t 8/11
6678-t 2/12

This may continue first series above?
13925-0 . . . . . 1/13
14227-0 . . . . . 3/13
Continues to unknown point.

U. K. LABELS 1900-1914

HOMOPHONE

This was the name under which Homokord of Germany sold records in Britain (some may have appeared as Homochord; this name was revived in 1921, and those records are detailed in the following subsection) The sides are also on many minor labels.

Starting number not known:

320	10/07
380	1/08
440	6/08
500	1/09
570	6/09
675	1/10
725	6/10
825	1/11
915	6/11
1035	1/12
1095	6/12
1160	1/13
1220	6/13
1257	11/13

Probably continues into 1914, but the last number is not currently known.

There is also an apparently related label, Homochord, which starts at 4000 in mid-1913 and runs to at least 4362, issued sometime in 1914, but exact dates are not currently known for this series, nor is the relationship to the above label. Both used the same matrices, however, and Homochord appears to have recoupled Homophone-issued material.

HOMOPHONE (cont.)
MATRICES

Starting number not known (6500?):

6600	8/07
6700	1/08
6800	6/08
6950	1/10

6999 to 60000

(Some numbers in a 6400 block were used c.6/1910, possibly at the changeover)

60050	1/11
60150	6/11
60350	1/12
.	
60500	1/13
60630	9/13

Probably continues, last number unknown.

- - - - - - - - - - - - -

KLINGSOR
POLYPHON

Probably c.1910-14, no data now available.

- - - - - - - - - - - - -

ODEON/JUMBO

Odeon was established in 1903, after the Gramophone Company bought Zonophone, by heads of the latter. It was acquired by Carl Lindstrom in 1910. Between these years it issued Odeon records as the Inter-national Talking Ma-chine Company, (the first two-sided records). They were sold in Britain and Europe from 1903 an unknown date.

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KALLIOPE

Probably c.1912-14, No data now known.

ODEON

The first issues on Odeon had separate numbers for each side, in a variety of series, but later issues had catalog numbers in the following series. The first number is not currently known:

A-645	6/07
750	11/07

These are the only dates so far known. The series presumably continues to an unknown point. There seem to have been other series as well.

- - - - - - - - - - - - -

JUMBO

There are at least two series. Both are listed below, although information on the first is limited.

A-1	?/09
A-62	7/09
.	
A-260	6/13
A-511	c.6/15

Last number unknown.

Starting number of this series unknown:

239	1/09
325	6/09
415	1/10
545	1/11
600	6/11
725	1/12
780	6?/12
930	1/13
1065	6?/13
1100	1/14
.	
1230	1/15

The series continues until at least 1520, no further dates known.

ODEON
MATRICES

Two series are used, probably for different locations.
Starting number not known (Lx-1?):

Lx-1190	3/06
Lx-1350	6/06
Lx-1750	1/07
Lx-2130	6/07
Lx-2480	1/08
Lx-2725	6/08
Lx-2980	1/09
Lx-3135	9/09
.	
Lx-3245	9/10
Lx-3550	6/11

Presumably continues, last number unknown.

Starting number not known:

Lxo-550	1/09
Lxo-1000	6/10
Lxo-1200	1/11
Lxo-1400	6/11
Lxo-1550	1/12
Lxo-1825	6/12
Lxo-1950	1/13
Lxo-2250	6/13
Lxo-2500	1/14
Lxo-2907	6/14

Probably runs a few more numbers, but presumably ends 8/14. Later Jumbo issues use the Scala series listed under Favorite above.

The above series were used on Odeon, Jumbo, most (but not all) Scala and Coliseum issues of the period, and occasionally on minor labels although not as often as others in this subsection. They are also known on a few reissues on later labels.

U. K. INDEPENDENT LABELS

This sub-section covers the independent labels pressed in Britain after 1919 (a few started earlier and survived the war years)

To aid the collector who may be unfamiliar with the groupings of these labels, they are listed in alphabetic order, with matrices under the main label and other labels cross-referenced to the matrix listing(s) as required.

Only 10-inch popular issues are listed, although most of these labels had various other series for 12-inch records or other non-popular material.

It is realized that there may well be a number of labels not covered here, as well as various special issues. Inasmuch as the **Guide** was researched in North America, this is to be expected. The author would welcome any data on British records not presently included, in order to expand subsequent editions of the book.

Many British labels the collector might seek in this section are actually those which drew from sources covered in the preceding sub-section. Those known to be such are listed at the end of section 8 on page 146; they are not listed in the index, since they are not specifically covered but only matrices are listed if known.

ACO

This was a lower-priced label of British Vocalion.

G-15000	11/22
G-15100	1/23
G-15225	6/23
G-15330	1/24
G-15450	6/24
G-15600	1/25
G-15725	6/25
G-15866	1/26
G-15960	6/26
G-16140	1/27
G-16210	6/27
G-16230 (last)	9/27

MATRICES:

Recordings for Aco and related labels:

C-5000	11/22
C-5400	1/23
C-5800	6/23
C-6200	1/24
C-6450	6/24
C-6850	1/25
C-7150	6/25
C-7600	1/26
C-7950	6/26

Ends at C-80?? To:

C-1-E	?/26
C-375-E	6/27
C-520-E	1/28
C-535-E	3/28

Ends shortly after. It is not known why the matrix series outlasted the label.

Aco also used matrices from U. S. Vocalion and Gennett (q.v.) and possibly some Btitish Vocalion material. The U. S. (and some other British-recorded sides) carry a control number with a "G" prefix but may show the original matrix number, though often obliterated.

AERONA

Only issue for which a date is known:
190 . . . . . . c.4/27
Nothing else is known about this label.

……

ARIEL

Pressed 1910-1937 for J. G. Graves. Drew from many sources. early issues, see Jumbo, Favorite and Beka (preceding sub-section, date by matrix number) Data known for following two series:

Zonophone pressings:

100	?/23
115	1/24
320	6/24
650	6/25
1000	6/27
1075	1/28
1100	6/28

Ends at an unknown point near here.

Parlophone pressings:

4001	?/24
4075	6/24
4200	1/27
4240	6/27
4260	1/28
4290	6/28
4325	1/29
4390	6/29
4500	1/30
4660	1/31
4700	6/31
4760	1/32
4800	6/32
4825	1/33

(Continued at right)

ARIEL (cont.)

4840	6/33
4850	1/34
4865	6/34
4880	1/35
4900	6/35
4915	1/36
4940	6/36
4970	1/37
4979	c.4/37

The exact last number and date are not currently known. There is also an earlier 4000 series; The above data applies on to those with Parlophone matrix numbers (q.v.).

Because of the gaps in known data and the tentative nature of that which is known, it is more advisable to date these records by matrix number; see matrix listings for the pressing company. The records not listed here may be pressed by Imperial or as noted above. Other series are known, but there is insufficient data with which to establish dates.

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NOTES

U. K. INDEPENDENT LABELS

BELTONA

This was originally a client label pressed for the Murdoch Trading Co. of London. It was pressed from 1922 to 1927 by Vocalion, thereafter until 1933 by Edison Bell, and from January 1933 onward by Decca. From 1927 onward it was primarily an ethnic label for Scottish material, and from about 1935 onward, well into the 1950's, it was exclusively so.

100	10/22
125	1/23
165	6/23
400	1/24
530	6/24
673	1/25
775	6/25
895	1/26
985	6/26
1135	1/27
1225	6/27
1340	1/28
1390	6/28
1420	c.1/29

From this point, only fragnentary data is available.

1815	4/32
1920	1/33
1950	6/33

2150	6/35

As noted, the label continues. See issuing company (Aco, Edison Bell and Decca, or their U. S. sources) for matrix data.

BROADCAST

This label replaced the existing labels of the British Vocalion firm in 1927. It was originally an 8 (later 9) inch record which supposedly played for the same duration as a standard 10-inch record, but 10-inch pressings (again, supposedly longer-playing) were introduced in 1931, including some with two songs per side. All the labels were phased out after Crystalate acquired Vocalion in 1932.

8-, later 9-inch:

100	7/27
180	1/28
250	6/28
315	1/29
390	6/29
475	1/30
560	6/30
650	1/31
715	6/31
775	1/32
855	6/32
935	1/33
970	6/33

Ends shortly after, exact number and date not known.

There was also a 5000 series of this size, used for more serious material. No exact dates are known - date by matrix number.

There may have been other series or special issues, as well. As above, see matrix number listings at right.

BROADCAST (cont.)

All the following are 10-inch issues.

Broadcast Twelve:

2500	c.11/29
2525	1/30
2565	6/30
2600	1/31

Series runs to at least 2610; exact last number and date unknown.

Broadcast Super 12:

3000	1/31
3050	6/31
3125	1/32
3185	6/32
3275	1/33
3325	6/33
3374 (last)	3/34

Broadcast 4-Tune:

500	1/33
515	6/33
529	c.12/33

Ends at or near this point.

Broadcast International:

All issues between 1/33 and 4/33.

Broadcast Imperial:

All issues from late 1934 until early 1935; most are reissued from earlier Broadcast records or European material.

NOTE:
There were quite probably other series in the 10-inch record lines as well, similar to the 5000 series noted at the left, but if so, there is no information currently available on them.

BROADCAST (cont.)

MATRICES

8-inch:

Z-1	4/27
Z-80	6/27
Z-300	1/28
Z-475	6/28
Z-770	1/29
Z-970	6/29
Z-1300	1/30
Z-1500	6/30
Z-1825	1/31
Z-2008 (last?)	6/31

To 9-inch:

N-100	6/31
N-277	11/31

Replaced by:

J-1	12/31
J-185	1/32

Prefix dropped?

325	1/33

Runs to mid-1933, last date/number unknown.

10-inch:
(Exact first number and date unknown)

L-0100	?/27?
L-0188	2/29
L-0250	6/29
L-0470	1/30
L-0640	6/30
L-0845	1/31
L-01065	6/31
L-01290	11/31

Last L- number not known. To:

A-1000	12/31

Prefix dropped?

1180	8/32
1280	1/33
1375	6/33
1444	8/33

Series probably runs a few more numbers, data unknown.

After the Crystalate takeover in late 1931 U. S. ARC matrices are used extensively.

U. K. INDEPENDENT LABELS

BRUNSWICK

The Brunswick name appeared on records in Britain from late 1923 onward, although a number of firms were responsible for them. The first "Cliftophone" Brunswicks, sold by a firm of that name, duplicated U. S. issues until early 1927. From this point, a newly organized company used the name, issuing U. S. material under different catalog numbers and recording in the U. K. as well. In August, 1929, the Duophone (q.v.) firm took over Brunswick; however, they broke the connection within a few months. When the Warner Brothers firm acquired Brunswick in the U. S. in April, 1930, their British operation marketed the records in the U. K. but renumbered them in a new series. The American Record Corporation took over Brunswick at the beginning of 1932, and the British Decca firm, with whom ARC had dealt, took over the label in the U. K. at that point. After the U. S. Decca firm was started in 1934, much (eventually all) of the U. S. material issued came from that source. Decca continued the Brunswick label well into the 1950's, after the U. S. label was dropped, drawing mostly from U. S. Decca.

BRUNSWICK (cont.)

Issues of U. S. material in Britain:

This series ceases to follow the U. S. series at about 3650.

3650	11/27
3700	1/28
3800	6/28
3920	1/29

3999 to 5000

(Duophone already had a D-4000 series which drew from Brunswick)

5045 (last?)	c.6/29

The few 12-inch issues, while not numbered exactly as their U. S. counterparts, do not differ significantly enough to affect dating by U. S. numbers.

No more issues drew from U. S. Brunswick until:

1000	5/30
1075	1/31
1150	6/31
1260	1/32
1340	6/32
1435	1/33

1499 to 01500

01500	6/33
01635	1/34
01815	6/34
01900	1/35
02000	6/35
02100	1/36
02200	6/36
02325	1/37
02400	6/37
02550	1/38
02615	6/38
02700	1/39
02760	6/39

(continued at right)

BRUNSWICK (cont.)

02950	1/40
03050	6/40
03160	1/41
03205	6/41
03300	1/42
03350	6/42
03440	1/43
03500	6/43

Only partial information available from this point.

03580	1/45
03630	1/46
03700	c.1/47
05040	1/53
05110	6/53
05225	1/54
05290	6/54
05350	1/55

The exact last number and date are not currently available.

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An "R.L." prefixed series, with red labels similar in design to the usual black labels, is known. Exact data is not known, but they can be dated by the matrix numbers.

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Issues of British-recorded material (when on a separate series):

1000	5/27

Changes to 3 digits.

103	6/27
140	1/28
170	6/28
206 (last)	12/28

BRUNSWICK (cont.)

MATRICES

These series were used for British recordings.

A-100	5/27

Prefix dropped.

450	1/28
600	6/28

Last number unknown, replaced by:

BB-100	8/28
BB-175	1/29

Last number unknown.

New series, used on Brunswick/Panachord:

(Start unknown)

R-105	6/31
R-460	1/32

Last number unknown. Shortly afterward, the British sides used British Decca matrices. Also see Panachord.

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BULLDOG

This is the only issue for which data is known; is listed here as a post-1914 label but probably drew from the Scala group. (see sub-section 2)

531	9/15

No other data known.

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CELEBRITY

Only issue for which a date is known; no other data available.

4390	c.5/30

- - - - - - - - - - - - -

CINCH

See Zonophone in sub-section 1.

CINECORD

01	c.8/35

Only 20 or so were issued in the next two months.

Matrices see Sterno

CITIZEN

Almost nothing is known of this label. One source suggests a 3000 series was pressed c.1912, probably from one of the firms listed in the preceding sub-section. The start and end of the series below is unknown, as is the matrix source.

710	6/23
820	6/24

Ends?

COLISEUM

This label started in 1912, drawing from Jumbo and possibly other sources (see the preceding sub-section). It continued after 1914, drawing from Scala/Jumbo (see Favorite). It seems to have merged with or revived the Scala label, or possibly both were acquired (or pressed by) Vocalion around late 1920, with the two labels using the same numbers for a short period at this point. The two labels' numbering diverged shortly there after, and both were continued by Vocalion until mid-1927 (see Broadcast).

COLISEUM (cont.)

100	2?/12
200	6/12
280	1/13
340	6/13
485	1/14
600	6/14
700	1/15
780	6/15
820	1/16
930	6/16

No data available for this period; the company was relatively inactive.

1140	1/20
1200	6/20
1280	1/21
1375	6/21
1430	1/22
1485	6/22
1530	1/23
1575	6/23
1615	1/24
1650	6/24
1700	1/25
1750	6/25
1835	1/26
1900	6/26
1970	1/27
2030	6/27

Continues until about 2100, in mid-1927, but the exact last number and date are unknown.

MATRICES:

Start unknown:

0975	c.3/22
01029	c.5/22

The following may continue this, or be a new series:

CH-1100	7/22
CH-1148	9/22

Last number unknown. From this point see Aco matrix series and comments for that label.

CROWN

This was a line of 9-inch records pressed by the Crystalate Company for the British branch of F. W. Woolworth's.

1	9/35
110	1/36
170	6/36
280	1/37
346	4/37

Last number unknown

MATRICES:

H-100	7/35
H-375	1/36
H-525	6/36
H-755	1/37
H-825	3/37

Ends around this point, exact last number unknown.

CURRY'S

This was a chain of bicycle shops (!) which also sold records. At least three different groups of records were pressed for the firm. The first is a very early series, labeled "Curry's Cycle Shops" which was pressed by Edison Bell. No dates are known, and the only reference for this is one record in the collection of the author. The second group was pressed by Crystalate, drawing from Imperial, from 1922 until 1928, and the last series was pressed by Piccadilly approximately 1928-30. See the parent labels for matrices.

CURRY'S (cont.)

No data for those pressed by Edison Bell, date by EB matrix.

Imperial series:

1	?/22
160	6/24
234	3/25
310	8/27
342	c.3/28

Last number unknown; dates above are very approximate.

Data on the Piccadilly series is not currently available. See Piccadilly, Grey Gull or Crown for matrices, as applicable.

DIAMOND

The "Diamond Double Disc" label was pressed by British Pathe' from 1915 until mid-1918. It was apparently the first line of lateral-cut records from any Pathe' subsidiary.

01	2/15

At least through 083 issued this date in a group.

0220	11/15
0381	7/16

Label continues, but further data unknown. Uses British Pathe' matrices.

U. K. INDEPENDENT LABELS

DOMINION

This label pressed and sold low-priced records from 1928 until mid-1930. Many drew from U. S. Cameo, and later, Grey Gull.

A-1	10/28
A-40	1/29
A-115	6/29
A-210	1/30
A-267 (last)	4/30

B-1	9/29
B-36 (last)	?/30

C-301	4/30
C-347 (last)	6/30

MATRICES:

1001	8/28
1090	1/29
1320	6/29
1660	1/30
1726 (last?)	c.4/30

Also see U. S. Cameo and Grey Gull.

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DUOPHONE

This firm pressed a bewildering variety of series in its short existence, including some "unbreakable" records, and also pressed British Brunswick records from 1928 to 1930. Some issues in the first series use Aco matrices, although it is not verified that the Aco data is shown.

NOTE:
The variety of numbering systems used for the small number of Duophone records issued makes it very difficult to establish exact data.

DUOPHONE (cont.)

First series:

B-5000	10/25
B-5115	1/26
B-5150	6/26

Ends at unknown point around 10/26.

There was also a related A-1000 12" series, but no data is known.

"Unbreakable":

UB-2001	11/26
UB-2065	1/27
UB-2110	6/27

Last number unknown.

M-100	10/27
M-150	1/28

Last number unknown.

From U. S. Brunswick:

D-4001	9/28
D-4050	3/29

Last number unknown.

F-2001	10/29

Ends c.4/30, last number unknown.

There is also a D-500 series for serious music, probably related to the D-4000 series, but no data is known.

NOTE:
It is probable that some or all of the series above had 12" counterparts, or that others were pressed for special purposes, but the complexity of the numbering, as noted at left, makes it difficult to establish the facts for any of their issues, especially those of non-popular material!

DUOPHONE (cont.)

MATRICES:

Start unknown:

DC-7565	1/26
DC-7900	6/26

Prefix changes.

DU-8360	1/27

Continues to c.8500, exact last number and date unknown. Prefixes ending in "B" used 11-27 to 9/28; U. S. Brunswick 9/28 to 3/29; DF(R) late 1929.

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DURIUM

This was the British branch of the firm that pressed Hit-Of-The-Week records.

EN-0	4/32
EN-12	6/32
EN-44 (last)	1/33

Popular issues continue for a few months, and they appear to be coded by month, with F probably for February and M for March, with the others unknown. Other series are known for tangos and export foreign-language issues.

MATRICES:

E-1000	3/32
E-1050	6/32
E-1200	1/33
E-1210	6/33
E-1250	10/33

Last number unknown.

EN-1 through EN-7, and possibly others, used matrices from Hit-Of-The-Week (q.v.)

ECLIPSE

This was a line of "longer-playing" 8-inch records pressed by the Crystalate firm from 1931 until the fall of 1935.

1	4/31
40	6/31
140	1/32
205	6/32
375	1/33
425	6/33
575	1/34
700	6/34
850	1/35
990	6/35
1011 (last?)	8/35

MATRICES:

It is not known if Crystalate pressed any other 8-inch product during this period - if so, they would also use this matrix series.

JW-100	4/31
JW-260	6/31
JW-510	1/32
JW-710	6/32
JW-1000	1/33
JW-1250	6/33
JW-1650	1/34
JW-1920	6/34

Prefix dropped

2280	1/35
2547	6/35

Ends shortly after at unknown number.

There is also a blue-labelled "SC" series and some unnumbere astrological records (date by matrix). No other Eclipse series or 8-inch Crystalate issues are known to the author, but some may exist.

U. K. INDEPENDENT LABELS

EDISON BELL

This firm was one of the first record manufacturers in Britain, starting the manufacture of cylinder records in 1901. They introduced disc records in 1909. and continued to press several lines until 1933, when the firm was acquired by British Decca, who continued the Winner label until January, 1935.

BELL-DISC

The first line of disc records pressed by Edison Bell (only first and last issues known):

1	9/09
No data known, runs to:	
490 (last).	11/12

……

EDISON BELL ELECTRON

A higher-priced label. Most issues were serious material and only partial data is known.

10-inch:

0150	8/27
0195	1/28
0230	6/28
0260	1/29

Exact last number and date unknown,

12-inch:

X-501	8/27
X-517	1/28
X-539	1/29
X-551	1/30
Last number unknown.	
X-1001	?/33

. EDISON BELL (cont.)

WINNER

The primary label of Edison Bell. The records bore only the Winner name through 1924, when the Edison Bell name was added; the latter became more prominent and Winner less so as label designs changed.

2000	7/12
2257	1/13
2312	6/13
2538	1/14
2633	6/14
2759	1/15
2830	6/15
2925	1/16
2991	6/16
3082	1/17
3125	6/17
3186	1/18
3217	6/18
3277	1/19
3305	6/19
3360	1/20
3407	6/20
3495	1/21
3535	6/21
3611	1/22
3680	6/22
3758	1/23
3810	6/23
3925	1/24
4020	6/24
4140	1/25
4220	6/25
4325	1/26
4444	6/26
4550	1/27
4632	6/27
4763	1/28
4818	6/28
4870	1/29
4907	6/29
4972	1/30
. 4999 to 5101	
5121	6/30

(continued at right)

EDISON BELL (cont.)

WINNER (cont.)

5192	1/31
5281	6/31
5440	1/32
5495	6/32
5535	1/33
5555	6/33
5638	1/34
5670	6/34
5692 (last)	1/35

"W." Series:

W-1	11/33
W-55	1/34
.	
W-166 (last)	1/35

W-1023 is known using Octocros matrices. No other such known.

……

EDISON BELL RADIO

A line of 8-inch records pressed by Edison Bell 1928-1932:

800	4/28
850	6/28
900	1/29
975	6/29
. 999 to 1201(?)	
1280	1/30
1340	6/30
1420	1/31
1500	6/31
1575	1/32
1600	4/32

Exact last number not known, but in the low 1600's.

……

NOTE:
Other series known. Some were used for ethnic material and others were issued by Edison Bell branches in other countries. No 12" Winners are known to the author.

EDISON BELL (cont.)

CONTROL NUMBERS

This series was used on early Winner issues to disguise the fact that much of the material had already been issued on the company's intial Bell-Disc label. It was dropped after 1917.

1	2/12
268	6/12
509	1/13
639	6/13
1042	1/14
1228	6/14
1450	1/15
1600	6/15
1790	1/16
1917	6/16
2100	1/17
2187	6/17
2313 (last?)	12/17

On some issues bearing these numbers, the matrix appears also; on others it is suppressed and only the above number appears. This is used on Winner and on early Exo, Velvet Face other labels the firm pressed 1912-1917. See the following page for matrix information.

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NOTES

U. K. INDEPENDENT LABELS

EDISON BELL (cont.)

MATRICES

10-inch:

2000	6/09
2400	1/10
2610	1/11
3020	1/12
3130	6/12
3400	1/13
3600	6/13
3890	1/14
4200	6/14
4515	1/15
4700	6/15
4990	1/16
5140	6/16
5300	1/17
5480	6/17
5675	1/18
5750	6/18
5970	1/19
6150	6/19
6425	1/20
6600	6/20
6800	1/21
6900	6/21
7040	1/22
7275	6/22
7600	1/23
7875	6/23
8165	1/24
8580	6/24
9100	1/25
9350	6/25
9775	1/26
10100	6/26
10500	1/27
10885	6/27
11380	1/28
11650	6/28
11950	1/29

11999 to 12200?

12600	1/30
12950	6/30
13225	1/31
13540	6/31
14090	1/32
14275	6/32
14627 (last)	1/33

. EDISON BELL (cont.)

MATRICES (cont.)

The following series replaced the preceding one after Decca took over the firm:

EB-1	5/33
EB-15	6/33

At some point, a "1" appears to have been added (or a new series started at EB-1000?)

EB-1115	1/34
EB-1175	6/34

Ends late 1934, exact last number unknown.

8-inch:

88001	1/28
88125	6/28
88460	1/29
89660	6/29
89660	1/30
89800	6/30
89990	1/31
90155	6/31
90310	1/32
90347	3/32

Ends shortly after, last number unknown.

- - - - - - - - - - - - -

NOTES:

Edison Bell drew from U.S. Gennett, Plaza /ARC, NYRL and Crown; some may show the U. S. matrix numbers.

Matrix numbers appear in the run-out area in large print, and are assigned as control numbers for items using the above U. S. material. See preceding page for control series used 1912 thru 1917.

EMPIRE

This name was used several times for record labels. Brian Rust credits three issues; a label pressed by Edison Bell c.1914, a line of flexible plastic records issued in the spring of 1931, and a label pressed by Piccadilly (below) in 1936. There may be other issues using the name as well.

E-100 (start?)	10/36
E-200	1/37
E-250	3/37

Last number unknown.

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EXO

This label was pressed by Edison Bell c.1911-1914. Exact data is not known, but the following is assumed from records held by the author:

100 (start?)	c.10/11
225	1/12
325	3/13

Prefix added

D-542	?/14

Last number unknown.

Matrix numbers can be used (see at left) for more accurate dating.

- - - - - - - - - - - - -

FETHERFLEX

A label under this name, presumably a flexible plastic record of some type, is known to have been sold c.1924, but no details are available at this time.

FILMOPHONE

A curious line of brightly coloured transparent plastic records sold 1930-32.

100	?/30
150	1/31
200	6/31
340	1/32
431 (last?)	4/32

MATRICES:

F-1000	?/30
F-2175	3/32

Last number unknown.

U. S. Grey Gull and ARC sides were used, but the matrices are usually replaced by a control number in the matrix series above.

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4-IN-1

A line of two-songs-per-side records pressed by Sterno 1932-34:

1	c.10/32
20	1/33
40	6/33
75	1/34

Ends around this point, exact last number unknown.

MATRICES:

X-100	7/32
X-275	1/33
X-380	6/33
X-520	1/34
X-564 (last?)	3/34

The series was used on this label only.

U. K. INDEPENDENT LABELS

GAMAGE

Pressed by Vocalion for a department store:

Start unknown.

G-570	6/21
G-640	9/22
G-655	6/23
G-675	6/24
G-685	1/25

Last number unknown.

See Aco for matrices.

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GOODSON

These were flexible records pressed in a white plastic material, with the label information printed on the playing area.

The first 25 or so released carried only matrix numbers, with no catalog numbers, Catalog numbers start at:

101	9/28
110	1/29
130	6/29
175	1/30
240	6/30
300	1/31
340	4/31

Ends around this point, exact last number unknown.

MATRICES:

S-1	c.6/28
S-25	8/30
S-125	1/31

Ends around S-170 in early 1931.

Also see U. S. Grey Gull, QRS and Emerson matrices.

GRAFTON

These records were pressed by Scala, although they did not use the same material as that label. The first 1923-25 issues drew from U. S. Vovalion, Emerson and Federal; issues thereafter drew from U. S. and British Pathe'. Also see Ideal-Scala, which seems to have been related to this label.

9000	9/23
9070	1/25
9140	6/25
9210	1/26
9235	6/26
9270	4/27

Last number unknown.

See the labels listed above for matrix data.

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GRAMMOVOX

Nothing is known about this label except the following:

A-100	c.6/12

It probably drew from o0ne of the sorce labels detailed in subsection two preceding.

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NOTES

GUARDSMAN

This label started as Invicta in 1911, but the name was changed to Guardsman in 1914. From 1920 onward the records were pressed by British Vocalion and drew from the same source as Aco (q.v.)

Partial data only for pre-1920 dates:

1	?/11
175	?/12
260	?/13

.

to Guardsman:

330	c.1/14
370	6/14
725	6/17
870	1/19
980	1/20
1050	6/20
1080	1/21
1125	6/21
1155	1/22
1180	6/22
1240	1/23
1280	6/23
1360	1/24
1550	6/24
1670	1/25
1730	6/25
1830	1/26
1900	6/26
2000	1/27
2055	6/27
2100	1/28
2139 (last?)	4/28

(matrices at right)

GUARDSMAN (cont.)

7000-7019 comprise the only series of "race" records, labeled as such, sold in Britain and were issued as a group in late 1924 or early 1925.

The follwing data is known in the 12" series:

2070	1/18
2100	1/20

The series presumably starts at 2000 (date not known) and the ending date and number are unknown also.

MATRICES:

(Only partial data is available)

Start unknown:

1875	1/20
2025	1/21
2200	6/21
2700	1/23
2850	6/23

Also see Aco, British and U. S. Vocalion, and Gennett, all of whose matrices may appear on Guardsman.

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HARMONY

A label under this name was announced 3/34, but may never have been issued.

U. K. INDEPENDENT LABELS

HOMOCHORD

There were two separate record labels using this name. The first ended around 1915, and is detailed in the previous subsection. The second ran from 1921 until 1935 and is listed below. The records were pressed by Vocalion 1921-26, although some were recorded by Homochord 1922-24. Pathe' also pressed some issues 1924-26. The records drew from Zonophone 1926-1928, and the firm recorded and pressed their own product, along with Sterno (q.v.) and other lesser labels, until June, 1935.

This series also uses a "C" prefix 1924-26:
H-100 . . . . . . 11/21
(to H-200 as a group)
H-250 . . . . . . 6/22
H-370 . . . . . . 1/23
H-425 . . . . . . 6/23
H-525 . . . . . . 1/24
H-600 . . . . . . 6/24
H-700 . . . . . . 1/25
H-800 . . . . . . 6/25
H-885 . . . . . . 1/26
Prefix changes.
D-1000 . . . . . . 8/26
D-1040 . . . . . . 1/27
D-1110 . . . . . . 6/27
D-1190 . . . . . . 1/28
D-1240 . . . . . . 6/28
D-1280 . . . . . . 1/29
D-1390 . . . . . . 6/29
D-1450 . . . . . . 1/30
The series presumably continues, but no data is known past D-1477, issued the next month. See at right for further series.

HOMOCHORD (cont.)

The following was a higher-priced series:
P-10001 . . . . . 6/28
P-10010 . . . . . 1/29
P-10018 . . . . . 3/29
The series may continue to an unknown number.

The following was the final series used:
HN(or HR?)-1 . 10/33
HR-40 . . . . . . 1/34
HR-86 . . . . . . 5/34
The company existed until 6/35, but it is not established whether the label lasted until that point.

MATRICES:

The following series were used exclusively on Homochord.

L-00100 . . . . . ?/22
L-00295 . . . . . 1/23
L-00500 . . . . . 6/23
L-00560 . . . . . 1/24
L-00660 . . . . . 6/24
L-00720 . . . . . 2/25
May continue as below:
PL-900 . . . . . 11/28
BL-940 . . . . . . 1/29
BL-1140 . . . . . 6/29
Became control series for Sterno matrices around this point:
B-1430 . . . . . 1/30
Ends shortly thereafter.

Also see British Vocalion, Aco, HMV, Pathe' and Sterno listings, as all appear on Homochord, along with U. S. Vocalion, Gennett, Pathe' and, in one case, Victor matrices which were used.

HUDSON

No factual data is available for this 1930's label, and only partial numerical data. It was probably a client label, and may have been pressed by one or more firms using material recorded for the label. It may not have been issued 1936-39. There is a bewildering array of numbers used in a short period, which suggests either the issue of many unknown items or large gaps in the numbering. Dates are per Brian Rust's British dance band discography.

Start unknown:
WH-410 . . . . . 3/34
WH-700 . . . . . 6/34
WH-960 . . . . 12/34
WH-1060 . . . . 12/34
Numbers missing?

WH-1360 . . . . 1/35

Some numbers unused?
WH-1510 . . . . 1/35
WH-1620 . . . . 10/35
Ends at unknown point.

The following is also known:

WT-740 . . . . . 6/34
This may relate to the first series above.

New series:
DH-1100 . . . . 1/39
This series appers to run for a short time in early 1939, and comprises only a few issues.

HUDSON (cont.)

MATRICES

500 . . . . 2/33
580 . . . . 1/34
640 . . . . 6/34
Replaced by?
WH-1001 . . . . 8/34

WH-1060 . . . . 8/35
Ends at unknown point.

New series:
DB-1 . . . . . . 10/38
DB-20 . . . . . . 1/39
Last number unknown.

Other issues may exist but no data known.

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NOTES
(Please advise author of corrections.)

U. K. INDEPENDENT LABELS

IMPERIAL

This label succeeded the Popular label as the flagship label of the Crystalate firm, who also pressed a number of other labels in various sizes. It was pressed from 1920 until 1934, when it was superseded by the Rex label.

800 . . . . ?/20

1000 . . . . c.1/21

1100 . . . . 6/22
1150 . . . . 1/23
1200 . . . . 6/23
1275 . . . . 1/24
1315 . . . . 6/24
1362 . . . . 1/25
1427 . . . . 6/25
1529 . . . . 1/26
1590 . . . . 6/26
1694 . . . . 1/27
1825 . . . . 6/27
1890 . . . . 1/28
1975 . . . . 6/28
2060 . . . . 1/29
2125 . . . . 6/29
2200 . . . . 1/30
2300 . . . . 6/30
2380 . . . . 1/31
2500 . . . . 6/31
2625 . . . . 1/32
2700 . . . . 6/32
2825 . . . . 1/33
2860 . . . . 6/33
2953 (last) 2/34

There were also a few 12-inch issues, on a "Z" series, and a 7?-inch Imperial Junior label, (see Victory for matrix information) with all known issues of the latter appearing in mid-1927. There may be other series as well.

IMPERIAL (cont.)

MATRICES

First on Popular, Olympic.

Start unknown:
2250 . . . . 1/14
No data until the following.

2775 . . . . 1/20

3000 . . . . 1/21
3120 . . . . 6/21
3200 . . . . 1/22

3300 . . . . 1/23
3385 . . . . 6/23
3515 . . . . 1/24
3600 . . . . 6/24
3725 . . . . 1/25

3950 . . . . 1/26

4575 . . . . 1/27

4775 . . . . 1/28

5075 . . . . 1/29

5350 . . . . 1/30

5580 . . . . 1/31
5720 . . . . 6/31
6000 . . . . 1/32
6115 . . . . 6/32
6300 . . . . 1/33
6410 . . . . 6/33
6540 . . . . 1/34
Last number unknown.
Also see U. S. Plaza/ARC matrices; these carry a control in a 100 to 2000 series but may appear on records. 12" series (TI) known.

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IMPERIAL BROADCAST

See Broadcast Imperial preceding.

INVICTA

See Guardsman, whose first issues appeared under this name.

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JUMBO

See Odeon and Jumbo in the preceding subsection.

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KEITH PROWSE

This was a special issue of U. S. jazz material, all issued in November, 1927.

- - - - - - - - - - - - - -

KEY

This was a line of records pressed especially for Selfridge's, a London department store.

S-600 . . . . 2/33
S-630 . . . . . . c.1/34
There may be a K-700 series as well.

See Decca for matrices, as the label drew from the Decca-pressed Panachord label.

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KILDARE

This name is pasted over the Vocalion (q.v.) name on some late pressings. Details are not known.

- - - - - - - - - - - - - -

LIDO

All known issues from Goodson, c. 3/31.

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LITTLE MARVEL

6-inch, pressed by Vocalion, date unknown

LEVAPHONE

This was a label pressed for Levy's, a London music dealer. It was replaced by Oriole (q.v.) All known issues are from [illegible]. the L- series was pressed by British Pathe' and the X series by British Vocalion. All drew from the U. S. counterpart of these firms and carry their matrices.

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LEWIS

8", pressed by Homochord 1933-1935, probably a client label:

L-1 . . . . 6/33
L-40 . . . . 1/34
L-65 . . . . 6/34
L-90 . . . . 1/35
L-98 . . . . c.8/35
Ends around this point, last number not known.

See Plaza on page 112 for matrices.

- - - - - - - - - - - - - -

LUDGATE

Pressed 1921-25 by British Vocalion. Little data available.

6000 . . . . ?/21
6050 . . . . ?/22

6100 . . . . 3/25
6175 . . . . ?/25
Ends around this point.
Matrices are replaced by control numbers prefixed with "C" or "P"; one has been seen using Imperial sides.

U. K. INDEPENDENT LABELS

MAJESTIC

One issue is known (1050/51) - 8/33, may be a private label?

- - - - - - - - - - - - - -

MARATHON

This was a line of longer-playing vertical-cut records sold 1913-14. Only partial data is known:

195 . . . . 1/13
Different series?
350 . . . . 1/13
395 . . . . 11/13
Probably ends around this point.

12inch series?
12-2017 . . . . . 2/13
No other data known.

- - - - - - - - - - - - - -

MAYFAIR

Used as premiums by the makers of Ardath cigarettes! Pressed by Brunswick, Piccadilly and Edison Bell, with most from Brunswick.

May use "WB" or other prefixes, **instead** of "G"; some issued as 12000's:

G-2000 . . . . . . 3/31
G-2030 . . . . . . 6/31
G-2255 to G-256
G-275 . . . . . . 1/32
G-330 . . . . . c.6/33
Ends shortly after, last number is unknown.

For matrices, see the issuing companies; also see U. S. Brunswick and ARC and the catalog numbers for the Melotone label which may appear.

MELOTO

This label was pressed by British Vocalion, drawing from their Aco label, for a piano roll manufacturer from 1922 until 1927.

S-1000 . . . . . . ?/22
S-1200 . . . . . . 6/22
S-1275 . . . . . . 1/23
S-1325 . . . . . . 6/23
S-1400 . . . . . . 1/24
S-1440 . . . . . . 6/24
S-1505 . . . . . . 1/25
S-1550 . . . . . . 6/25
S-1615 . . . . . . 1/26
S-1660 . . . . . . 6/26
Probably runs a few months further, but last number and date not known.

For matrices see Aco and comments; U. S. Gennett and Vocalion matrices were also used, but are obliterated, usually illegible.

- - - - - - - - - - - - - -

METROPOLE

This was the initial label pressed by the firm which later pressed Piccadilly and Octocros.

1000 . . . . 4/28
1100 . . . . 1/29
1150 . . . . 6/29
1240 . . . . 1/30
1300 . . . . 6/30
Last number unknown.

MATRICES:

Sequence appears only on Metropole:
M-1 . . . . 4/28
M-100 . . . . 6/28
For subsequent matrix data see Piccadilly.

MELBA

A short-lived label pressed by the manufacturers of Metropole (see at left).

1000 . . . . . . c.6/29
1025 . . . . 1/30
Last number unknown.
See Piccadilly for matrices.

- - - - - - - - - - - - - -

MIMOSA

These 5-1/2 records were probably pressed by Crystalate. A single-sided "P" series, c.1921 and double-sided "M" series c.1924 are known; there may be later series as well.

- - - - - - - - - - - - - -

NICOLE

Exact dates unknown for this early series of British disc records. They pressed both 7" and 10" records from c.1903 to c.1908.

- - - - - - - - - - - - - -

OLYMPIC

Pressed from 1918? to 1920? by Crystalate.

Start unknown:
127 . . . . 5/19
145 . . . . 1/20
255 . . . . 9/20
The latter may be from another series?

Also:
1480 . . . . 1/26
Is known.

- - - - - - - - - - - - - -

OLIVER

The author owns a 5-inch Oliver record, date/source unknown.

OCTOCROS

This label was pressed by the firm which pressed the more common Metropole and Piccadilly records, and continued the longest of any of the three.

200 . . . . 4/28
250 . . . . 1/29
270 . . . . 6/29
300 . . . . 1/30

600 . . . . 6/31

No data known 1931-1934, and the following may continue the above or be a new series:

1010 . . . . 6/34
1090 . . . . 1/35
1150 . . . . 6/35
1200 . . . . 1/36
1240 . . . . 6/36
1320 . . . . 1/37
1391 (last?) . . . 4/37

The matrices are listed under Piccadilly.

- - - - - - - - - - - - - -

ORIOLE

Levy's (see Levaphone) sold records under this name in several series.

1000/2000 series all issued mid-1927.

P-100 . . . . 9/31
P-105 . . . . 3/32
P-113 . . . . 9/32
Continues?

LV-100's all c. 6/35

First series uses U. S. Vocalion matrices; No data known on others.

U. K. INDEPENDENT LABELS

PANACHORD

This label was introduced by British Brunswick as a counterpart to the U. S. Melo-tone label; continued after Decca began pressing Brunswick.

25001	5/31
25150	1/32
25200	6/32
25400	1/33
25510	6/33
25600	1/34
25650	6/34
25690	1/35
25750	6/35
25815	1/36
25850	6/36
25890	1/37
25920	6/37
25960	1/38
25980	6/38
26000	1/39
26030	6/39
26046 (last)	11/39

MATRICES:

Most 1931 issues drew from Melotone, and like those, carry no matrix number, but show the original Melotone issue number. 1932-33 issues show the ARC number. The following were used for British Brunswick and Panachord:

R-105	6/31
R-537	c.3/32

Last number unknown.

Replaced by:

PB-1000	5/32
PB-1015 (last?)	9/32

Following this, Decca numbers with PB prefixed were used until 11/32, usual Decca numbers thereafter.

PARLOPHONE

See the first subsection, as the label was pressed by British Columbia and E.M.I. for all but the first three years of its life.

- - - - - - - - - - - - - -

PATHE'

The Pathe' firm maintained operations in Britain from its early days, starting disc manufacture in 1906. It was bought out by Columbia in 1928.

Parital data is known for the following vertical-cut disc series:

10-inch:
Presumably starts at 8000, date unknown:

8100	8/09
8210	5/10
8370	4/11
8420	9/11
8590	6/12
8785	12/13
8875	3/14

Probably ends shortly thereafter.

11-inch:
As above:

320	12/11
520	1/12

(Suggesting a large block of issues started the series)
Repaced by the following, start unknown (5000?)

5215	6/12
5290	11/12
5440	11/13
5540	2/14

Ends as above.

PATHE' (cont.)

Vertical-cut (cont.)

20-inch:

These were numbered in a 4000 series and all known issues are from early 1910.

There were almost certainly other series issues in the era of centre-start vertical-cut Pathe' records, but no data is known.

The following series are known in the later era of paper-labeled vertical-cut records.

Size unknown (11"?)
Start unknown:

5090	6/19
5375	1/20
5550	6/20
5600	1/21
5660	6/21

The ending date for British issues of vertical-cut records is not known.

10-inch
Start unknown:

1125	1/20
1300	1/21
1450	1/22
1515	6/22

As above.

12-inch
Only the following issue has been dated:

20827	4/18

All of these series presumably ran 1914-192? and there are probably others as well.

PATHE' (cont.)

Both of the following labels are those which the U. S. Pathe' firm had introduced earlier. They drew most of their material from their U. S. counterparts which can be referred to for matrix data; also see British Pathe' matrix listings on the following page.

PATHE' ACTUELLE

10100	9/21
10185	1/22
10275	6/22
10375	1/23
10450	6/23
10600	1/24
10665	6/24
10750	1/25
10850	6/25
11000	1/26
11120	6/26
11250	1/27
11425	6/27
11520	1/28
11570	6/28

Ends 12/28, last number unknown.

There was also a 12-inch series, starting at 15100, but no data is available.

PERFECT

This label was only issued in Britain for about one year.

P-300	12/27
P-376	6/28
P-435 (last)	12/28

For matrix information locations see the note at the head of this column.

PATHE' (cont.)

MATRICES:
(1907-19 approximate)
Start unknown:

77650	3/07
77800	1/09
78000	c.6/09
78200	1/10
78500	c.6/10
79100	9/11
79950	?/12
79999 to 92000?	
92100	6/12
92300	1/13
92600	6/13
93600	1/14

Data not known to:

94125	6/19
94220	1/20
94285	6/20
94370	1/21
94410	6/21
94450	1/22
94550	1/23
94600	1/24
94640	6/24
94670	1/25
94800	6/25
94910	1/26
95140	6/26
95140	1/27
95190	6/27
95240	1/28
95314 (last?)	11/28

Ends shortly thereafter, last number unknown.

Pathe' also used U. S. matrices extensively (q.v.) as well as other foreign matrix series not listed here.

PEACOCK

This label was pressed for a chain of stores of the same name from 1933 to c.1935. They were pressed by Homochord (drawing from Sterno) and Decca (drawing from Panachord). The former also pressed 8-inch Peacock records, drawing from its similarly sized Plaza label.

8-inch:

PS-200(start?)	10/33
PS-240	1/34

See below.

10-inch (Homochord):

BP-600	3/34
BP-630	3/35

See below.

10-inch (Decca):

P-100	?/33
P-165	1/34
P-198	4/34

The exact ending dates and numbers, and the start of the 8-inch series, are unknown.

See the source label for matrix data.

- - - - - - - - - - - - -

PELICAN

Only the following issue on this label has been dated; It was probably short-lived and may well belong in the preceding subsection.

P-70	1/14

No matrix information is known, nor is the manufacturer.

PERFECT

See Pathe', who pressed the label, as did their U. S. counterpart.

- - - - - - - - - - - - -

PHILIPS

This label was sold by a British subsidiary of the Dutch electrical firm. They acquired the British rights to the U. S. Columbia recordings in late 1952.

PH-100	3/53
PH-200	1/54
PH-275	6/54
PB-375	1/55
PB-518	12/55

Continues into the 45 rpm period.

- - - - - - - - - - - - -

PHONYCORD

Nothing is known about this oddly named label. It was probably a flexible record, and it is only assumed to have been sold in Britain. The following issues have been dated:

P-100	c.1/31
P-130	4/31

Last number unknown.

- - - - - - - - - - - - -

PICCADILLY

The most common and lowest-priced of the labels pressed by the firm which also pressed Metropole and Octocros, along with other minor labels and client labels. They drew extensively from U. S. sources for material.

PICCADILLY (cont.)

100	10/28
150	1/29
320	6/29
440	1/30
550	6/30
675	1/31
770	6/31
860	1/32
928 (last?)	6/32

There was also a 5000 series for more serious material:

5000	2/30
5127	1/31

MATRICES:

Used on all three of the labels mentioned at left, plus others:

1000	6/28
1500	1/29
1950	6/29
2199 to 3000	
3350	1/30
3725	6/30
4160	1/31
4400	6/31
4600	1/32
5075	1/34
5225	6/34
5450	1/35
5600	6/35
5685	1/36
5775	6/36
6110	1/37

Probably continues a few numbers beyond this point, ends c. 3/37.

Piccadilly also used a large number of Grey Gull and a few Emerson matrices. These show both the U. S. matrices and a control number in the series above.

U. K. INDEPENDENT LABELS

PIKNIK

Only the following issue is known on this label, and no other information is currently available:

D-5	c.6/30

- - - - - - - - - - - - -

PLAZA

This was a line of 8-inch records sold by Homochord.

P-100	?/33
P-130	9/33
P-170	1/34
P-260	6/34
P-340	1/35
P-404	4/35

Ends shortly after this point.

MATRICES:

This series was apparently used for both 7 and 8-inch recordings. Start unknown:

L-300	3/30
L-400	6/30
L-775	1/31
L-857	2/31

The series may not have been used during the 1931-33 period?

L-985	5/33
L-1410	1/34
L-1750	6/34
L-2030	1/35
L-2092	2/35

Probably ends around this point. L-2104 to 2107 were used 12/34.

The first group of matrices was used on 7-inch Solex (& other?) labels; the second on Plaza and Lewis.

POPULAR

This was the initial primary label of the Crystalate firm, who later pressed Imperial and Rex records, among others. Only partial data is known for the earlier issues.

The starting number and date are unknown, but the author has issues as low as P450's.

P-550	?/15

P-910	1/19
P-950	6/19
P-1000	1/20
P-1050	1/21
P-1145	6/21
P-1160	1/22

Probably ends around this point, but the exact last issue is not known. Crystalate appears to have phased out this label gradually after introducing the Imperial (q.v.) label in 1920. The firm may have pressed other labels during the early period, including one under its own name, but none are known to the author. For matrices see Imperial, which continued the series. Pre-1915 issues also used a 4000 series, which appears to be unrelated to any other of the period; source is not known, but both series may be from Crystalate.

PORTLAND

All sides issued on this label are from Edison Bell, and date from the 1923-24 period, but the credit reads Curry's (1927) Ltd. It is assumed this may have been an attempt to get rid of outdated records at a bargain price, since they would appear to have been the same records originally sold under the Westport name 1922-1924.

- - - - - - - - - - - - -

RED WING

One issue is known under this name, as follows:

R-1000	1/33

It may have been a special issue.

- - - - - - - - - - - - -

REGAL

REGAL ZONOPHONE

See Columbia, who pressed both lines as a lower-priced product.

- - - - - - - - - - - - -

See the following page for Rex listings.

- - - - - - - - - - - - -

ROYAL AIR FORCE

Several records so labelled were pressed by H. M. V. and sold c. 1/42 to support the R. A. F. Benevolent Fund. There may have been similar issues later. All use regular H. M. V. matrices (q.v.)

NOTES

(Please advise author of corrections)

U. K. INDEPENDENT LABELS

REX

This was a line of low-priced records pressed by the Crystalate firm which gradually replaced its Imperial label as the primary label of the company. It was continued by Decca after they acquired Crystalate in 1937. and was issued until 1948.

8000	9/33
8100	1/34
8250	6/34
8375	1/35
8500	6/35
8690	1/36
8790	6/36
8950	1/37
9075	6/37
9175	1/38
9300	6/38
9450	1/39
9550	6/39
9725	1/40
9770	6/40
9885	1/41
9970	6/41
10050	1/42
10125	6/42
10160	1/43
10180	6/43
10195	1/44
10205	6/44
10220	1/45
10225	6/45
10230	1/46

There were a few more sporadic issues until the label was dropped 2/48.

There is also a 60000 series, issued late in the label's life, but no details are known.

REX (cont.)

MATRICES

F-500	6/33
F-650	1/34
F-1150	1/35
F-1400	6/35
F-1650	1/36
F-1865	6/36
F-2100	1/37

In March, 1937. Decca took over the record business of Crystalate. They used that studio and continued the above series, using an "R" prefix for Rex issues and a "DR" prefix for those used on Decca. See Decca for data on that portion of the series.

Rex also drew regularly from the American Record Corporation 1933-37 and occasionally from U. S. Decca after 1937; both matrices may appear on the record. Crystalate issues may show the matrix under the label or in the run-out area, while Decca-pressed issues show tha matrix in the run-out.

……

SAVANA

The label was pressed by Crystalate in the 1920's. No details are known for the 7-inch issues.

10-inch (Start unknown):

1585	9/26
1600	4/27

Last number unknown.

SCALA

This name was used twice; the first was on one of the German-pressed labels of the pre-1914 period, and as such is listed in the preceding sub-section. The matrix series used on this label continues until at least 1917, and probably later. Scala apparently ran until at least mid-1919. If it did not continue, it was revived in 1920. At this pomit, both Scala and Coliseum (q.v.) were pressed by Vocalion, and the two labels used identical numbering at first. Scala numbers dropped the initial "1" shortly thereafter, including those in the catalog, and ran close but not parallel to Coliseum before gradually falling behind. The two labels were dropped in 1927 or early 1928.

New series starts with Coliseum numbers:

1300	c.1/21
380	6/21
450	1/22
520	6/22
580	1/23
620	6/23
660	1/24
730	1/25
760	1/26
810	1/27
885	c.9/27

Last number unknown. For matrix data see Aco and others used on that label.

SIMCHA

Very little is known about this label, and it is only assamed to be British:

10000	7/30
10011	10/30

Last number and date not known.

……

SOLEX

This label was pressed by Homochord (see Sterno) during the 1930's. It appears to have been used for two different issues — a line of 7-inch records pressed 1930-31 and a line of 10-inch records pressed 1934-35.

7-inch:

1	6/30
40	1/31
70	4/31

Probably ends shortly thereafter, exact last number and date not known.

10-inch

This series probably started at 700; one issue known:

714	11/31

SX- series.

SX-101	1/35
SX-145	4/35

Last number unknown.

There may be other series as well.

See Plaza for 7-inch matrix data and Sterno (see next page) for 10-inch data.

U. K. INDEPENDENT LABELS

STERNO

Why this label shared its name with a U. S. brand of camp-stove fuel is not known, but it was pressed by Homochord and gradually became that company's primary label. No data is known on the S-100 series, but it drew from Zonophone and can be dated by its H. M. V. matrices (q.v.) The more common series pressed in Homochord's own facilities follows.

100	?/28
180	6/29
280	1/30
390	6/30
575	1/31
700	6/31
860	1/32
975	6/32
1080	1/33
1200	6/33
1300	1/34
1435	6/34
1530	1/35
1575	6/35
1605	c.10/35

Ends around this point.

MATRICES:

SP-1	11/28

Prefix changes

S-20	1/29
S-160	6/29
S-390	1/30
S-760	6/30
S-1250	1/31
S-1640	6/31
S-2120	1/32
S-2450	6/32
S-2820	1/33
S-3050	6/33
S-3470	1/34

(Continued at right)

STERNO (cont.)

MATRICES (cont.)

S-3850	6/34
S-4160	1/35
S-4250	6/35
S-4282 (last?)	9/35

The above series was used not only on Sterno but on all of the 10-inch pressings of the Homochord firm except Homochord (q.v.) and 4-in-1.

TELEDISK

Only the following data is known regarding this label, and who pressed or sold it is not known.

Start unknown:

1935	4/35
1960	6/35
1994	c.11/35

Last number or date unknown.

MATRICES

Start unknown:

S-151	2/35
S-220	6/35
S-447	c.1/36

As catalog series.

TOWER

These records were pressed 1920-21, although who pressed and sold them is not known.

100	c.1/20
160	1/21
225	5/21

Last number and matrix source unknown.

TRUSOUND

Only fragmentary data is available on this label, and the author has not seen an example. There are at least two, and quite possibly more, catalog series, although what they represent is unknown.

A-600	9/33

The following may be in a different series, or there may be a gap in the numbering.

A-1000	11/33
A-1150	1/34
A-1240	4/34

Last number unknown.

New series, start not known:

B-550	5/34

Only item known.

MATRICES:

500	6/33
590	6/34

Last number unknown.

VELVET FACE

This label was pressed by Edison Bell. The name was used twice, once in the early years of the firm and again 1922-27. See Edison Bell for matrix data.

No data is known for the early (pre-1915) series, date by matrix or control numbers listed under Edison Bell on page 135. Later series at right.

VELVET FACE (cont.)

Later series:

10-inch:

1000	?/21
1025	6/22
1047	1/23
1080	1/24
1118	1/25
1155	1/26
1196	1/27
1220	7/27

Ends around this point, last number not known.

12-inch:

501	?/21
513	1/22
532	1/23
566	1/24
614	1/25
658	1/26
695	1/27

Ends around 705 at 7/27. Exact last number unknown.

VENUS

Only the following issue is known to the author on this label. First and last numbers are unknown, as is the lifespan.

1584	5/19

The label seems to have drawn from the Favorite/Scala series but that is unverified.

U. K. INDEPENDENT LABELS

VICTORY

A line of 7-inch records pressed by Crystalate for the British branch of Woolworth's.

1	9/28
40	1/29
90	6/29
150	1/30
225	6/30
300	1/31
322 last	3/31

MATRICES:

The following series was used for all 7" (and other small sizes, such as Mimosa?) issues pressed by Crystalate. Since most prior to Victory, except for the short-lived Imperial Junior (q.v.) label, are children's records, pre-1928 data is partial.

Start unknown:

DC-100	c.1/24
DC-175	6/25
DC-200	6/26
DC-310	1/27
DC-390	6/27
DC-430	6/28
DC-600	1/29
DC-700	6/29
DC-825	1/30
DC-925	6/30
DC-1075	1/31

Runs at least to DC-1090. may continue for special pressings. The numerical part of the matrix appears on the label, while the full number is usually in the run-out area.

VOCALION

The British operations of the Aeolian Company, who sold Vocalion records, first entered the record business in December, 1920. After the U. S. Vocalion firm was acquired by Brunswick in 1925, the British firm continued, but the Vocalion (and other) labels were dropped in late 1927 in favor of 8-inch Broadcast (q.v.) records. The firm was bought by Crystalate in 1932. Vocalion records were issued in a large number of 10 and 12-inch series, but information is only available on the following popular series.

X-9000	12/20
X-9050	6/21
X-9125	1/22
X-9220	6/22
X-9310	1/23
X-9350	6/23
X-9390	1/24
X-9440	6/24
X-9510	1/25
X-9590	6/25
X-9720	1/26
X-9820	6/26
X-9930	1/27
X-10000	6/27
X-10025	9/27

Ends around this point, last number is unknown.

There was a short-lived B-200 series which included U. S. Brunswick sides, all issued around 8/27 (also see Kildare, under which name many appeared).

VOCALION (cont.)

The following lower-priced series was apparently phased out after Aco (q.v.) was introduced:

M-1000	2/22
M-1040	6/22
M-1100	1/23
M-1140	6/23
M-1180	10/23

Appears to end around this point.

Popular 12-inch records appeared on a K-05000 series, but no data is available for these or the various series used for serious music.

The following series were pressed by Crystalate and, later, Decca:

"Swing" series:

1	5/36
50	1/37
100	6/37
150	1/38

Prefix added.

S-207	3/38

Issued sporadically to

S-247	2/40

"Celebrity" series:

500	11/36
580	c.9/38

Both of the above drew from U. S. ARC and Decca material.

Decca also issued an "Origins of Jazz" series (V-1001-41) from late 1951 into 1954 on the Vocalion label.

VOCALION (cont.)

MATRICES

01000	10/20
02200	1/21
02375	6/21
02600	1/22
02800	6/22
03100	1/23
03235	6/23
03450	1/24
03580	6/24
03750	1/25
03975	6/25
04275	1/26
04470	6/26

Acoustic series ends 8/26 at c.4550.

Electric series:

M-01	8/26
M-0150	1/27
M-0415	6/27

Electric series ends at c.M-0450, date is not known.

British Vocalion also drew from its U. S. counterpart as well as Gennett (q.v. both). The firm pressed a number of other labels and some may carry the above matrices in addition to those listed under Aco.

NOTES

U. K. INDEPENDENT LABELS

WESTPORT

Pressed for Curry's (q.v.) by Edison Bell 1922-1924.

2000 . . . . c.6/22
2050 . . . . 1/23
2115 . . . . 6/23
Ends at around 2200 in early 1924, but exact data not known.

3000 . . . . c.6/22
3075 . . . . 1/23

3185 . . . . 11/23
Ends around 3200 as above.

There was also a series of 3-digit numbers, for which only the following is known:

425 . . . . c.8/24

For matrices see Edison Bell; also see Portland, under which name these may have been remaindered.

NOTE:
Some Westport issues actually have that label pasted over a Winner label.

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WINNER

See Edison Bell, who issued records bearing only this name until 1925.

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WORLD

These were records intended, by means of a complicated gearing system, to play at a constant linear speed. (continued at right)

WORLD (cont.)

As such, they would not play on an ordinasy machine, and thus proved unsuccsessful. Only a handful were issued.

100 . . . . ?/22
110 . . . . 1/23

160 . . . . 12/24
Ends around this point.

MATRICES:

R-1 . . . . 3/22
R-220 . . . . 1/23
Presumably continues, but no data is known. Later issues drew on other sources, primarily the long-playing recordings of Vocalion.

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WORLDECHO

Dating information is available for this label, but the circumstances of its issue are not known to the author at this time.

A-1000 . . . . . . 12/29
A-1040 . . . . 2/30
Last number unknown.

New series:
B-1000 . . . . 2/30
B-1021 . . . . 3/30
Last number unknown.

MATRICES:

100 (start?) . . . 10/29
276 . . . . 2/30
Last number unknown.

No other data known.

ZONOPHONE

See His Master's Voice, the primary label of the Gramophone Company, which issued Zonophone records after 1903.

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NOTE:

It is almost certain that there are a large number of labels which could be included in this subsection but of which the author is unaware. While some such labels might actually be either one of the numerous minor labels of the pre-1915 period (see the preceding subsection and the list at right) or post-1945 issues (not detailed here) others may well be short-lived labels or special one-off items. The **Guide** user is advised to compare such records to other items in the collection, or check matrix sequences of labels known to have pressed client labels, to attempt to identify and date such items. The author would appreciate any such information in order to update and improve later editions of the **Guide**.

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Following at right is a list of known 1904-1914 labels drawing from the sources listed in the preceding subsection, or from Edison Bell: (There are others)

ALBION (B, O)
APOLLO (?)
ARIEL (all)
ARROW (B)
BEATALL (?)
BEKA GRAND (B)
BESTTONE (?)
BRITTANIA (?)
BUTTERFLY (seen pasted over Popular)
CLARION (Col?)
DACAPO (?)
DIPLOMA (EB, ?)
EMPIRE (EB)
EXO (EB)
FAMOUS (?)
FAVORIT(E) (F)
GRAMMAVOX (?)
HEART (?)
INVICTA (?, B, own)
JOHN BULL (B, F)
JUMBO (O)
KALLIOPE (own)
KLINGSOR (P)
LEADER, THE (F, B)
LITTLE CHAM'N (EB)
LYCEUM (B)
LYRIC (F)
MELOGRAPH (?)
MILLOPHONE (EB)
NATIONAL (B, EB)
ODEON RECORD (O)
OPERAPHONE (?)
OUR FLAG (Kal, ?)
PALLADIUM (?)
PELICAN (EB, O, ?)
PHILHARMONIC (?)
PHONA-DISC (EB)
PICKOFALL (?)
PILOT (P, EB)
PIONEER (?)
PLAYWELL (?)
POLYPHON (own)
ROBEYPHONE (O)
STARS, THE (?)
STELLA (Kal)
VALKYRIE (O)
VICTORY (EB, ?)
(seen pasted on Stella)

There are others not known to the author! (EB is Edison Bell, B Beka, F Favorite, P Polyphon, O Odeon)

LABEL DATING GUIDE

The purpose of this section is to enable the user of the Guide to establish whether a record being researched is the original pressing or a subsequent pressing by describing the various labels used by each company in existence long enough to use more than one label design. Some firms, of course, did not issue earlier material on a later series, either deleting it or continuing to use the older label while it remained available; others, however, kept records in the catalog for years, and one Victor record by Sousa's Band was still available over twenty years later, under its original number. It also enables the user to establish an approximate date for a record even if the catalog number series is not listed herein,

In each case, the description given is not exacting, but should be adequate to distinguish between the various label types. This descrition includes color, typeface of the label name, decorative elements and their color and other identifying features. If any information is not known to me, such as a label for which I have only seen a black and white photograph, that is so stated. If the label has a common name among record collectors, so that it might be so described in a discographic publication or auction list, that is given. Minor detail changes, such as slight changes in typography of credits, rewording of patent notices and the like is not listed; in some cases, exhaustive studies have been made of such details, and labels classified, but information is often not generally available. Where it is, I have included sources in the bibliography.

The many short-lived (and a few longer-lived) minor labels which used only a single label design are not included here. There are a very few cases where a label name was used more than once during the period covered by the Guide - in all such cases the dates of the labels in question are far enough apart that a check of the "Record Era Guide" should establish which of the labels is in question, or the two (or more) use completely different catalog series. Post-1942 labels are also not included, as they are added to the Guide for convenience only. If a label is not discussed in this section, it is in all probability in one of the above two categories.

To use this section, simply look the label up in the index for the label guide. If it does appear, check to see which description most closely suits the record in question (note, however, that some labels used a variety of label colours for non-popular material, and while I have mentioned those I am aware of, there may well be others). This should give you an idea of a range of actual issue dates for the record. If you cannot find any description which seems to suggest the label design on your record, check the Record Era Guide in the book to see if your record is from an era eralier or later than the dates mentioned, as it may be an earlier or later label of the same name; also, check the manufacturer credits to see if it is from a country other than the U.S. and Canada, as the larger firms had overseas subsidiaries and the smaller labels often had unconnected namesakes in other countries. If you have access to a copy of Les. R. Docks' "American Premium Record Guide", you will find many of the labels pictured, which might prove of help.

While collectors prefer original issues, later pressings are not substantially lower in value (unlike their 45 rpm counterparts) with one exception. Most earlier Victor records still in the catalog as of about 1947 had their matrices dubbed onto new ones for technical reasons, causing a loss of sound quality. Original pressings will show the take number and V. E. in an oval or diamond, or evidence of something having been removed. Dubbed copies are less valuable. This also applies where sides were reissued under later numbers. For these, Columbia dubbings will carry a new, later matrix number, not corresponding to the recording date of the original side; Deccas may or may not do so, but the groove area and arrangement will be unlike the original - these are hard to identify. In general, if a reissued side appears different from an original side from the same period, it is usually dubbed and thus of less collector interest.

APEX: This Canadian label used essentially the same design and standard gold on dark blue Compo colour scheme throughout its long existence. The only changes were as follows: The words "New Process" appeared under the trade name in 1925 to indicate electrical recording (although most were not) and this was replaced in 1927 by "Electrophonic". In 1952 the 76000 series, drawn from various U. S. sources, appeared using a slightly updated version of the label on a maroon background. and other series changed colour as did Canadian Decca (q.v.)

BANNER: This Plaza/ARC label first appeared with a label very similar to the Columbia of the period; Blue with gold print, with the name in blue on a gold bar above the center hole and the picture of a knight in a circle above that, which changed to a shield bearing "B R" shortly thereafter. Perhaps this was still too similar to Columbia, since the bar disappeared, leaving only "BANNER" above the hole and stylized draperies on each side. This design continued until the end of the label, although the background was changed to bright red in 1934.

BELL: This label carried three different label designs, the first two similar to its Arto source (which used only one design). On the first, "BELL RECORDS" appears in an arc at the outside of the top half of the label. Between this and the center hole, a gold bell appears, carrying the words, "A Bell-like Tone". Within a year the bell disappeared, leaving all else unchanged. Both of these designs were printed in gold on black for popular and red for standard issues. In 1923, W. T. Grant was forced to turn to a new source, and a new label appeared. On this, "BELL" appears enclosed within a classical pediment whose scrollwork top connects with a small circled picture of a piping satyr, with credits below this. Background colours were as the previous designs, although a few blues records in the popular series were on a blue background. This design was used until the end of the label.

BLUEBIRD: This RCA Victor subsidiary used three different designs, all named by collectors. The first was one of the industry's most attractive labels, the so-called "buff" label. This featured an art-deco design with the trade name superimposed on a stylized depiction of a bluebird in flight and "Electrically Recorded" above the center hole, and the credits below between abstract musicl-note designs; the RCA symbol and dog were shown in tiny neighbouring circles at the bottom. This was printed in a medium blue on a buff background, thus the name (The first few issues used a light blue background). In 1937 (1939 in Canada) this was replaced by the "staff" label. The latter was printed in gold on a dark blue background, and used the same stylized bird sumperimposed on a noteless staff of music, with the name in art-deco lettering above. Two rings encircled the outside, broken to allow the RCA manufacturing credit at the bottom, and Nipper had disppeared entirely. In 1940, Nipper returned with a vengeance, surmounting the trade name, now in more restrained print, in large form, just as on the parent label. A small version of the bird appeared underneath the name, with its wings behind the name. Only one broken ring now circled the label. The label was revived in 1949, using the existing RCA Victor label but on a blue background, with the words "Bluebird series" at the top; this was also used for later issues of Bluebird records in Canada, which appeared under their old catalog numbers for some years.

BROADWAY: Essentially the same design was used throughout the existence of this label, with a few minor changes. The earliest version used "BROADWAY", superimposed on a white bar in some cases and in gold in others, above the center hole, with the drawing of a skyline above the name and credits on the lower half of the label. A small circled "B" appeared in 1923, and was used on all B D & M issues. When that firm failed, NYRL replaced the Puritan label with Broadway. The first of these later issues, with the same design minus the "B", were on blue stock (perhaps using up old Puritan stock?) but it quickly reverted to the original black background. In 1927, "ELECTRICALLY RECORDED" replaced the bar below the trade name; this was the last change in label design, even including the short-lived Decca revival of the label.

BRUNSWICK: The first records to appear under this name appeared in Canada, using a gold-on-green label unlike any subsequent label. This was supplanted around 1919 by the attractive label known to record collectors. The basic background of this label is black, with a gold ring around the outside. Inside that, the space between two eccentric circles is filled with white; the outer circle merges into scrollwork at the top which contains a small gold-patterned shield containing a red "B" in gothic style, while the inner circle is flattened at the top to allow space for the trade name in script letters below the circle. The space inside this is black and contains the credit. This label must have been expensive to produce, because it was replaced in 1924 with the most common design in gold print on black. This has a gold outer ring and an inner line square on three sides and following the label edge at the bottom; the space between these is filled with scrollwork, and that inside the inner line contains the credits, with the shield gold and a black "B". This was used through 1935, shrinking to 3" in 1927; most are gold on black, but other combinations were used for classical and special issues. The manufacturer's credit changed with takeovers, however; 1931 issues credit "Brunswick Radio Corporation", and 1932-35 issues "Brunswick Record Corporation", with early 1932 issues using up old labels but carrying stamped matrix numbers. The final design appeared in 1936. Two parallel bars above the center hole combined with two partial rings to produce two spaces, with a third between the bars containing the trade name. the lower space contained credits, while the upper was filled with shaded vertical bars overlaid by the words "Full-Range Recording". CBS dropped the label in 1940, but Decca purchased the rights to the name and revived the label for reissues, using a much-simplified version of the previous design with no vertical bars and the legend "Collectors' Series". The label made its final appearance on "78" in 1956, with a design similar to the previous one but no legend and silver print on a maroon label. Canadian issues from 1919 until 1932 matched their U. S. counterparts, with changeovers often being a few months later; when ARC acquired Brunswick the Compo Company acquired Canadian rights to the label, and their issues bore a design similar to the U. S. version but larger and in the Compo gold-on-blue colours, and this design was also used for the 1943-50 Canadian reissues. The 1956 version was essentially the same as the U. S. label.

CAMEO: Although all of the label designs used on Cameo were similar, there are five distinct designs. The first was gold-on-black, with "Cameo" in old English lettering inside an ornate scroll device and a small cameo pictured above. After the first few issues, this was replaced by a label using a slightly smaller shield and white-trimmed gold lettering for the trade name; this was on a blue background, but most of the label bore vertical red stripes as well, with the credits superimposed in gold. This proved almost unreadable, and the complete label background was changed to black before a year had passed. After another year, the shield was removed as well; this is the most common label. In 1928, a gold-edged white area appeared below the center hole, carrying title credits, and in the next year this area was enlarged to include almost the whole lower half of the label. The latter design was used until the end of the label in 1930.

CHAMPION: This Gennett subsidiary label used essentially the same design from its inception in 1925 until its end in 1934, and throughout its 1935-36 revival by the Decca Record Company. The red and gold (black and gold 1932-34) label added the word "Electrograph" below the trade name in 1927, and on Decca issues this changed to "Electrically Recorded" with patents added above the name and the label crediting Decca.

CLARION: All records pressed under this name by Columbia carried the same gold-on-green label. The name was used, however, on at least two earlier and unrelated labels, the first from c.1906 and the second from 1921.

CLIMAX: See Columbia below.

COLUMBIA: Since Columbia was one of two labels to exist throughout the 78 rpm era, it is logical that it should have had a large number of label designs during this long period. The first Columbias were pressed under the Climax name, crediting Columbia as manufacturer, in 1901, but by 1903, the firm was using its own name on the label. The earliest of these bore the legend "Columbia Disc Record"; this was quickly supplanted by "Columbia Phonograph Co." and the final pre-1908 label bore the trade name in ornate art-nouveau lettering. All of these designs had variants, as well. All were black with silver printing (thus usually designated as "B & S") and can best be dated by noting the latest of the various patent and prize dates on the label or in the record surface. When Columbia introduced double-faced records in mid-1908, the label was completely redesigned the label. The new label bore a large paired musical note above the center hole, with the words "COLUMBIA" and "RECORD" arcing around the outside of the label in large print on either side. A broken ring, interrupted by the note, ran around the inside of the trade name and, stepped, the manufacturer's credit; this contained the credits below the hole. This started out on a black background, and alternated between black and turquoise as prices were changed; other colours were used for ethnic and special issues. Higher-priced classical items bore the "Symphony Series" label, an elaborate affair on a dark blue background with a gold and red banner arcing slightly to the right and center extolling the prizes and honours won.

The "notes" label was supplanted in 1916 by a gold-on-medium-blue label (green for ethnic issues), much simpler in design; it had a ring around the outside of the label, with "COLUMBIA" above the center hole and the notes, smaller and circled, above that. After three months or so, this label was apparently felt to be too simple, as a thick gold bar was extended across the label to contain the trade name, now in reversed print. When the company was reorganized at the end of 1923, another new label was introduced - the so-called "flag" label. This label used various metallic-coloured backgrounds - copper for popular issues - with "Columbia" above the center hole in black and the still smaller circled notes in light blue above that. Below the hole the label had a white rectangle, framed in black, on which title credits appeared in black. This was flanked on either side by red, white and blue banners (not flags !).

This label was extremely attractive, but probably costly and failed to emphasize the trade name, so in 1925 a new label appeared, familiar to collectors. This label used two lines, each running partway around the edge of the label with a flattened top or bottom, to divide the label into two areas with a horizontal area between them above the center hole. In that area "Columbia" appeared in heavier lettering. The top area contained the familiar circled notes, and, after 1927, the legend "Viva-Tonal Recording"; the bottom area the credits. This was printed in gold on a black background (again, green for ethnic records). In 1930, the labels on all Columbia products shrunk to a 3" diameter. In 1932, Columbia introduced "Royal Blue" records. The labels also changed to blue, but existing stocks were used, producing blue records with black, or worse yet green, labels. Some artists, as well, rated special labels - Paul Whiteman's records bore a garish orange and green label with a caricature of the leader, leading to their "potato head" nickname, while Ted Lewis had a more tasteful black-on-silver affair. The standard design remained essentially the same until 1939; when ARC acquired Columbia in 1932, the details were cleaned up and the trade name capitalized, and the label recieved the ARC "Full-Range Recording" legend in 1936.

At the end of 1938, CBS bought ARC, and in 1939 a brand new Columbia label was introduced. This bore "COLUMBIA" in squarish letters above the center hole, with the familiar notes and the CBS microphone logo in interlocking circles above the name and credits below. This is familiarly known as the "red" label, since all popular issues were on that background; other series used various colours of backrounds. The printing was gold through the 1940's, switching to silver thereafter, with some wartime issues printed in light yellow. The final design barely made the "78" era in 1957. It was a silver-on-maroon label with four wedges extending from the center hole dividing a stylized "COLUMBIA" above from the credits below.

COLUMBIA (CANADA): The Canadian subsidiary of Columbia used identical labels to its U. S. counterpart from 1904 until 1934 - in fact, most labels seem to have been imported from the U.S. When the label was revived in Canada, in 1940, its labels were similar in design except for manufacturer credits, but records issued as part of albums or other records in the C-6/8000 series were on dark green backgrounds and Masterworks issues on medium blue. Canadian Columbias also used silver print from around 1948 onward. The 1957 label design is identical.

CONQUEROR: This label was sold by Sears from 1928 until 1942 and used three different designs. The first used gold print on a scarlet background. It used a "cogwheel" design as an outer ring around the edge of the label, with "Conqueror" in old English lettering above the center hole and the credits below. Around the same time that the ARC labels were shrunk to 3" in 1931, the background colour was changed to maroon and the design simplified slightly, although quite similar. In 1935, the third design appeared. The colours remained the same but the elaborate design was simplified. most of the label was now occupied by a combination of shield and scroll which contained the trade name above the center hole and the credits below; in the small area above the shield, three stars surmounted by a crown appear, with a small portion of an outside ring connecting the two sides of the shield. This label makes no mention of Sears.

DECCA: With two exceptions, the very distinct Decca label styles on Decca indicate series of various prices, each of which were used for popular issues as their prices rose. The first 35-cent Deccas bore blue labels with gold print. On the 1934-37 issues, an outside ring was broken to form the bottom of a box in which "DECCA" appeared in perspective-shaded rounded letters; a device at the top appeared to complete both box and ring. This is known as the "sunray" Decca label. Its successor, used on all other 35-cent Deccas, eliminated the bottom half of the outside ring and replaced the shaded lettering with block capitals. The 50-cent Decca 18000 series, which was the next popular series, was completely different. The outside ring and bottom of the "box" were in place, but "Decca" appeared in script lettering in the box. This design was used for the later race and country series as well, at least on most issues. The 75-cent 23000 "Personality Series" again used a completely different design. The earliest issues used the 35-cent designs on a red background (as did early 18000's) but by 1946, when first used as the main series, the label had "DECCA" in serif lettering in a slightly smaller box with a star above it, and "Personality Series" below the box. Some other issues used slightly different designs, most notably the 25000 reissue series, which had no box or ring and a slightly more ornate design above the trade name. This was replaced in 1955 by a modern design, with "DECCA" arcing around the top of the label at the outside. All but 35-cent Deccas had gold-on-black labels except the last, which was silver on charcoal grey. Some special series, such as children's records and the "Unbreakable" series, used different colours.

DECCA (CANADA): In Canada, Deccas pressed by the Compo Company were very different. The first were similar to their U. S. counterparts but larger and had no shading on the rounded lettering. In 1939, the rounded letters were finally replaced by the block letters long in use in the U. S. Differences in the price structure caused most of the U. S. 18000-series Decca material to be issued on a Canadian 10000 series; both 10000 and 18000 series records retained the earlier label design similar to the U. S. blue-label Deccas. When U. S. popular issues were shifted to the 23000 series, Compo did likewise; however, they used the script-lettered label design of the U. S. 18000 series, adding only the "Personality series" designation. This was finally replaced in 1956 by a label similar in design but slightly different in colour to its U. S. counterpart described above. The label colours of Canadian Decca issues were always the standard Compo label colours - dark blue with gold printing through 1950, silver on dark blue through 1953 and silver on black thereafter.

DOMINO: This Plaza-pressed label used the same design from beginning in 1924 until end in 1932, but three different colour schemes. The first had "DOMINO" in gold and white lettering above the center hole, with a clown pictured above the name. The ornate outside ring and credits were in gold, all on a medium brown background, while the records themselves were brown also. About 1926 these were replaced by black records carrying violet labels with the same design in gold print; these ended about 1930. The label wass revived for a few months in 1932, this time withe the design in black print on a gold label.

DOMINO (CANADA): This Compo-pressed the label used the same design and Compo gold-on-blue colours during its life, but carried different manufacturer credits. The first were credited to the "Domino Record Co., New York" like their U. S. counterparts; these were apparently a store label for the Metropolitan Chain in both countries. Later issues bore no credit, and the final issues credited Compo. Exact date for the changes are not known.

EDISON: Following are the major variations of Diamond Disc labels. The first etched "labels" bore a toothed outside ring and a shield on each side of the hole with title credits at the top and "Edison" at the bottom; these were replaced in 1919 by a design with a triple outer ring and small devices replacing the shields. "Edison" was first at the bottom but shortly moved to the top, and the two devices removed in early 1921. Later that year the first paper labels appeared using the same design on a black background, and in October the "white" labels appeared (black print on white). The price appeared at the bottom 1922-23; "Re-Creation" was changed to "Record" in late 1922 and "Made in U. S. A." added at the bottom in October, 1926.

EMERSON: Emerson records carried a number of designs from 1916 to 1929. The first records intoduced were five and seven inches in diameter, and carried attractive full-colour labels, with a red-white-and-blue outside ring, carrying the trade name at the top and stars below that, encircling a pictured Miss Liberty, complete with landscape, upon which the credits were superimposed, all on a pale green (yellow after the first issues for 7") background. The label was so hard to read that the landscape soon disappeared, leaving the statue, which also disappeared on 7" records after 5" issues ceased. In 1918, 9" Emersons appeared, and in 1919 10" records. From this point, all issues bore the same design - a shield occupying most of the label, with "Emerson" in reversed print occupying the top of the shield above the hole and the clef-and-record trademark above that. 7" records were blue on yellow, 9" gold on blue and 10" gold on black with the trade name in red (a feature quickly dropped). In 1921, the reversed print was changed to standard, and "Emerson" changed to italics; minor changes were made to the trade mark also. After the company's reorganization in 1922, a new design appeared. This had a wide, ornate outside ring, with "The New Emerson" above the hole and credis below. This lasted until 1925, when issues ended. The company was again reorganized in 1925, and the label revived in 1926. This bore a design similar to the 1921-22 version, again gold-on-black, but billed the records as "Electrosonic" (which some weren't !); this credit disaapeared shortly thereafter, and the trade name changed to white with the rest of the printing in gold. The label seems to have ended in early 1928, although the firm recorded material for lease to other labels into early 1929.

FEDERAL: There are two completely different Federal labels covered in this book, with no connection between them. The first existed from 1919 until 1924, using one silver-on-blue label design; its primary activity was pressing records for Sears & Roebuck and the Charles Williams Stores under their label names. The second was connected with King records, although not a direct subsidiary, in the late 1940's, and label designs for this latter label are outside the scope of the **Guide**. The user is asked to check the "Record Era Guide" elsewhere in the book to establish which of the two is being checked, if not sure.

GENNETT: This label, beloved to collectors, actually used very few designs during its existence. The first issues under the Gennett name, both vertically, and later, laterally cut, used a simple design printed in gold on a bright blue background. It had a circle at the outside of the label with "Gennett" in old English lettering above the center hole and credits below. In 1920, this was altered somewhat, with a thin outside ring and a concentric hexagon and ornate scrollwork between the two occupying the label edge; the slightly altered trade name was in the same position inside the hexagon, the bottom half of which contained the credits. In 1922 the background colour changed to dark blue, and in 1925 to bright red, the latter with minor detail changes also. The advent of electrical recording (somewhat late) in 1927 brought with it a new design and change of colours to gold-on-black. The ornate trim was eliminated and the records credited as "Electrobeam", also the name by which collectors know this design. There are many extremely collectible records carrying this version of the label ! This design was used until the label was dropped in 1930. The name was continued for sound effects records and other special issues, carrying only the trade name, in the same print, on a dark green or black label, and was used for a line of popular records 1942-43 by Eli Oberstein, who pressed records under numerous identities during this period.

GLOBE: For such a short-lived and relatively rare label, there are a large number of designs known. The first Globe records were pressed by Arto, and were similar to Arto-pressed Bell records except that the name "GLOBE" appeared arced at the top edge of the label, surmounting a world globe wrapped by a staff of music. Like all Arto pressings, this used gold print, on a black label for popular and red for standard issues. Globe apparently outlasted its parent label (see the Arto history) and extended into the Bell era, as the author has seen a curious Globe record beairing a light grey label with an essentially similar but coloured design and credit typography similar to post-Arto Bell records. In 1925, a line of Globe records pressed by Grey Gull appeared, which may or may not relate to the earlier issues. These bear labels similar to the Radiex labels of the period, with the outside ring, "Globe" in doubly arced print above the center hole, and the pictured globe above that all in gold on a scarlet background, while credits appeared in black. The same design is also known in gold print on dark green, another standard Grey Gull combination, and it is not known in which order these appeared. The label then seems to have disappeared for a time, reappearing in 1928 with a redesigned label. On this, "Globe" appears in ornate gold-and-white lettering with the globe pictured at right, all above the center hole, with credits in black below, all on a scarlet background.

GREY GULL: During its 10 years of existence, this label used a bewildering variety of label designs; the **Guide** user is referred to an article in issue #39 of The New Amberola Graphic, still available, for further details. The three versions of the first design all used an ornate scheme with "Grey Gull" in old English lettering above the center hole in an oval lozenge connected to an oddly-shaped shield containing the other print. This is surmounted by a detailed drawing of a gull in flight superimposed on a circle, and the remaining space is occupied by ornate scrollwork. in the first version, the inner area is solid white and a price is shown, while the second version carries a dark band extends across the inner area at hole height and "Boston, U. S. A." appears to the left. these are known in several colour combinations, all with a white inner area. The main second colour has been seen as orange-yellow, olive green and light green - the former two had dark blue print, while the latter had black. The third version used only the top half of the design, with the ornate trade name, and the colour scheme was simplified to the standard gold-on-maroon used until 1925 by the label. This extremely rare version seems to have been transitional.

The second design also appears in several versions. On these, "GREY GULL" appears above the center hole with a more stylized gull and circle directly above and credits below. The first version has a dual outside ring, while the second and third have a single one; on the third, the legend "Boston, U. S. A." is in straight block capitals at hole level. The final two versions replace this legend with various items; all but the last are maroon labels - the last is green. (cont. next page)

The fourth version, used from 1926, seems to represent an effort to standardize designs for all Grey Gull-pressed labels. On these, "GREY GULL" is arced across the top of the label in smaller gold and white print, with a smaller circled gull below the trade name in white on gold, and credits in black below the hole. This appeared on three background colours, in order: beige or tan, in varying shades, medium blue and bright red. The next version appears to be another transitional design and is seldom found, dating from 1928. It displays "GREY GULL" in larger print, arcing around the top half of the label, with a multiple gold-white-gold outer ring on a scarlet background. The gull is relegated to a tiny outline, *sans* circle, in red in a small white area below a small gold semicircle at the bottom of the label. The final version is quite common, having been used from 1928 until the end of the label in 1930. The background colour and outside rings are as the previous design; the area containing the gull is also similar, but the colours are reversed to a white gull on red. The trade name, however, appears on this version in ornate capital letters, arced at the top to match the label edge and slightly at the bottom to allow for small scrollwork designs below the name. Credits are in black as previous label designs. It might be noteed that given the unorthodox practices of Grey Gull, other undiscovered designs and colours may still be discovered !

HARMOGRAPH: The design of this short-lived (1922-25) label remained the same throughout its existence, but label and typography colours changed according to the source company. As near as is known, no items appeared using more than one label type.

HARMONY: Only minor changes appeared in the design of this Columbia subsidiary label, which ran from 1925 until 1932 and was revived in 1949. The very basic design consisted of "Harmony" in script lettering above the center hole with credits below, all in gold print on maroon stock. The first year or so of issues carried a price notice to the left of the hole, which soon diappeared. The label shrunk to a 3" diameter in 1930, and in 1931 acquired the "Electrically Recorded" legend. The postwar revival used an identical design, but on a lighter background.

IMPERIAL: Two completely different labels bore this name, the latter outside the scope of the **Guide**. The first ran 1904-08, using a gold-on-blue design which, oddly enough, was revived by the British label of the same name in 1920. The second was a west-coast-based label which started late in 1947, featuring primarily rhythm and blues and country material. British Imperial records are also fairly common in North America.

JEWEL: There are two separate labels under this name, which may or may not be connected. The first was pressed by Grey Gull, apparently sporadically, from 1921 until 1923. The first of these has a hexagonal outside design with "Jewel" above the center hole; it appeared first in gold-on-maroon, the standard Grey Gull combination of the time, and later in a red-on-yellow version which is usually found pasted over the label of other Grey Gull pressings. Both of these versions are fairly rare. In 1927, the Plaza Music Company revived the name for a line of low-priced records drawn from the Oriole label (q.v.). This ran until 1932 and used a single design, with "JEWEL" above the center hole and credis below. The first issues were printed in black on a light green label, but this quickly changed to gold on maroon, which was used until the end.

LA BELLE: Very little is known about this label. The first issues used a gold-on-blue label, pasted over Columbia records of c.1920; Later issues used the same design in gold print on black and drew from Olympic, both the 1921 and 1923 versions of that label.

LIBERTY MUSIC SHOP: Records were pressed for this New York City store from 1934 until at least 1942. Early issues use plain black-on-white labels with no particular attempt at design; after the first few issues, the records carried attractive dark blue-on-white labels with a distinctive design.

LINCOLN: This was a subsidiary label of the Cameo Record Company from 1924 until late 1929. The simple design used for almost all issues resembles the Cameo label, with "LINCOLN" above the center hole, with the top of the name arced, surmounted by a small oval picture of Abraham Lincoln. Subsequent to Cameo's merger into the American Record Corporation, the label was redesigned, with a less ornate rendering of the trade name and a white area occupying the lower half of the label containing the credits. The label was dropped very shortly after the ARC merger.

LITTLE WONDER: These 5", Columbia-pressed records carried etched "labels" 1914-16, blue-on-yellow paper labels 1916-18 and black-on-orange thereafter.

LYRIC: This early label used two designs, both quite attractive. The first bore the trade name as "LYRIC RECORDS", superimposed at top right over a full-colour rendition of long-gowned women (muses?). This was quickly changed to the second design, in which "Lyric" in ornate old English script above the center hole, surmounted by the trade mark - a picture of a small kitten on a record with the slogan "Never Scratches". The label backgound is light grey, with the trade name in orange edged in black. One source credits a third transitional version on a light blue background, with "LYRIC RECORD" arced around the top of the label and the trade-mark kitten and record at the bottom; this version is unknown to the author.

MADISON: Only a single design was used during the life of this label, but slight changes were made in typography. 1926-29 issued used straight lettering for the credits and a bright green background; 1929-32 issues used italic lettering and a slightly lighter green.

MEDALLION: This Emerson-pressed label ran from 1919 until 1921, and used a single design with two colour schemes. The first one used two shades of brown, with a white area containing the credits; the second was a simpler gold-on-dark-green bicolour scheme.

MELOTONE: This label ran from 1930 to 1938 as a subsidiary of Brunswick. The design was the same throughout its existence, with the top one-third of the label and a wide outside ring in the print colour creating a dark area which contained the credits in lighter print. "Melotone" appeared in script in the top area, surmounted by a small design which suggested the continuance of the outer ring. During most of the label's existence, this was in silver print on medium blue stock, but betweem 1934 and early 1936, this was changed to gold-on-green. In 1936, the original colour scheme reappeared and as, with all ARC labels, "Full-Range Recording" was added at the top of the label. This continued to the last issues in 1938.

MELOTONE (CANADA): When the American Record Corporation was formed, the Compo Company acquired the Canadian rights to the Brunswick and Melotone labels. They pressed the latter from 1932 until long after the end of the U. S. label, in 1942. The Canadian version of the label prior to 1932 was identical to its U. S. counterpart; however, Compo-pressed Melotones used a label in the usual Compo gold-on-dark blue scheme. These did not have the wide outside ring or the reversed area containing the trade name. On these "Melotone" appeared in the same script but in gold print, and lines suggested the design of the U. S. label.

MITCHELL: This label was pressed from 1924 until 1926 for a phonograph manufacturer. The first issues were pressed by the Bridgeport Die and Machine Company, which went bankrupt in early 1925; thereafter, the label was pressed by Grey Gull. Each source used a different label design - the B D & M Mitchells are printed in gold on a medium brown stock, while Grey Gull uses its standard gold print and green background with the hexagonal border design used on several client labels. On both, the name is in an ornate script with "RECORD" appearing in the "tail" flourish below the name.

MONTGOMERY WARD: This label was pressed from 1933 until about 1940 for the noted mail order firm. The same design was used, with "ELECTRICALLY RECORDED" arcing around the top half of the label at the outside, and "MONTGOMERY WARD" appearing similarly at the bottom. The inner area is occupied at the top by concentric half-circles and at the bottom by the credits. The colour varies according to the source. Early Victor pressings are in gold on dark blue or black stock, while pressings from c. 1934-37 use red print on a buff stock identical to the Bluebird records of the period, from which most issues were drawn. Some Montgomery ward records were pressed by Decca, who used gold print on dark stock, and the final issues were pressed by Varsity, using a similar colour scheme but a lighter background, similar to the parent labe .

ODEON: This label was pressed from 1919 until 1929, and again in 1930, by the Okeh Phonograph Corporation. From 1919 until 1927, the label used a simple design in black print on an orange background, very similar to Okeh's of the period except in colour. After Columbia acquired Okeh, both Odeon and Okeh were changed to a gold-on-black scheme, but neither design changed (in 1926, the word "Electric" appeared in an oval beloew the trade name to designate records so recorded). In late 1930, the Odeon name was revived (see the Okeh history) using a completely new design identical to the Odeon label used world-wide, with "Odeon" in a small reverse-printed box just above the center hole, surmounting a semi-circular bounded area containing the credits, and a stylized picture of a temple above the box. This latter issue was short-lived, and the name was not further used in North America.

OKEH: When this label was launched in 1918 with a line of vertically cut records, the name was drawn from the firm which sold them - the Otto Heineman Phonograph Spply Company, a branch of the world-wide operations of Carl Lindstrom. the label emphisized this fact, with "OKEH" above the center hole using a large "O" and "H" and a smaller "KE", with the head of an Indian pictured within the "O". A red seal appears above the trade name, and "RECORD" in smaller print below. The remainder of the label is used for credits. The label is printed in gold, excepting the seal and Indian, on a dark blue background. When the firm introduced a line of lateral-cut records in 1919, these bore the same label with "LATERAL" in large print below the trade name.

In that year, the company was reorganized as a result of it having been German-owned during World War I. Heineman's name disappeared, replaced by the designation "General Phonograph Corporation". Shortly thereafter a new label design appeared, which would remain essentially the same until 1935. The seal and Indian vanished, and "OKeh" was now printed in a stylized script with the first two letters capitalized; the background colour was changed to maroon, although printing was still in gold. In 1926, the firm began recording electrically, and these records bear the legend, "Recorded by TRUETONE Process" below the trade name, with "TRUETONE" reverse printed in an oval directly below the trade name.

In late 1926, the firm was acquired by Columbia. The "TRUETONE" legend disappeared, being replaced slightly later by the word "ELECTRIC" in a similar oval, and the credit typography changed to the usual Columbia style. In 1928, the background colour of the label was changed to black, to correspond with Columbia, and in 1930 the label shrunk to 3" in diameter, as did other Columbia products. After 1932, the label was used for only a handful of issues, with the background colour varying, apparently according to whatever stock was at hand; black, maroon and medium blue labels are known from this period, with the latter predominating. The label was finally dropped by ARC in 1935.

The name did not remain unused very long, however. As noted previously, the Columbia Broadcasting System acquired ARC in 1938, and dropped all ARC labels except Columbia and Vocalion by 1940. Midway through this year, the new owners elected to make the final change, dropping the Vocalion name and reviving Okeh in its stead. This new line of Okeh records bore "OKeh" in a similar but modernized script above the hole, with credits occupying the lower half of the label, all printed in silver on a light violet background. This design was used into the 1960's.

OLYMPIC: This label used only a single design during its several separate appearances, with "OLYMPIC" above the center hole and a discus thrower pictured above that. The original 1921 label carries 5-digit catalog numbers; later revivals, of which there were at least two, use 4-digit numbers. The final issues are credited to a Chicago firm. Most use gold print on various colours of stock; maroon, black and bright red are known, and there may well be others.

ORIOLE: This was a store label for the McCrory chain of five-and-ten-cent stores from 1923 until 1937. It used a single design, but several colour schemes. The earliest Orioles were pressed by Cameo and the Grey Gull, but the source was changed to Plaza in 1925. regardless of source, all use the same design, with "Oriole" in stylized lettering above the center hole surmounted by a picture of the bird, sitting on a branch. From 1923 until 1927, this was in black print on a bright orange background. This was changed to a scheme using a matte black background and gold print, with the trade name in white edged with gold; this latter scheme was used until 1934. from this point, the label was printed in silver or gold on a solid background, the exact colours are not known, as only a black-and-white photograph of the late Oriole label has been seen by the auther. The label presumably bore the "Full-Range Recording" legend from 1936, but none have been seen. It apparentrly was dropped in early 1937.

OXFORD: This label was sold by Sears, Roebuck and Company from 1906 through 1911, although the labels make no mention of that fact. Sears drew from several sources for this line of records, but almost all were pressed either by Victor, drawing from their Zonophone line, or by Columbia. All apparently used the same simple label design, with "Oxford" in script lettering above the center hole, a single outside ring and credits below in the typography of the source company; all printing is in gold on a violet background.

PARLOPHONE: Although this label name used throughout the world from its first appearance in Britain in 1923 until the present, It was only used in the U. S. for a short period from late 1929 until 1930, along with the U. S. version of the Odeon label (q.v.) British Parlophone records are relatively common in North America, however. The U. S. version of the label is unlike its foreign counterparts. It features "PARLOPHONE" printed in block letters with ornate serifs arcing around the top of the label, which is encircled by an ornate outside ring in a twisted pattern. Below the trade name the Parlophone trademark, a circle containing the picture of a flower-horned grampohone with the pound sterling sign superimposed upon it, appears, with "ELECTRIC" in small print between the trade mark and the center hole and credits below the hole. Manufacture is credited to the Okeh Phonograph Company. British (and most foreign) Parlophone records carry the trade name horizontally above the center hole with the trademark above the name; later versions enclose the trade name in an ornate device.

PARAMOUNT: This was one of the primary labels on the NYRL (New York Recording Laboratories) group, and is noted among collectors for its series of race records intended for the Black market. it used, essentially, a single design from 1918 until 1932. This consisted of an outside ring with "wings" similar to Victor at the top. "Paramount" appears above the center hole, surmounted by an eagle, wings outspread; the first issues had the eagle standing on the top of a phonograph, while after 1920 it occupied a world globe. About 1926 the "wings" (of thr ring, not the eagle) lengthened to extend about halfway down each side, and in 1927 the legend "ELECTRICALLY RECORDED" appeared in small print below the trade name (whether or nor the sides were so made !) The early 9-inch vertical-cut records bore black labels - 10-inch records, regardless of cut, had blue labels until 1926, black thereafter, and violet labels are known as well. All were printed in gold. Various special labels are known, including those used for items in the catalog drawn from Black Swan.

PATHE': Pathe records were first manufactured in North America in 1916, although they were imported earlier. The first European issues were unique in that they played from the inside out and carried the information and credits deeply etched into the center of the record surface. When the records were pressed in North America, however, it was felt a more conventional record was needed, and these played outside-in and carried a paper label, although still using the vertical-cut, sapphire-ball play method. The labels bore the company credit inside a band arced around slightly more than one-half of the label, with the crowing-rooster trademark above the center hole and the trade name in script below the credits. Printing was primarily in gold with trim in white and red; background colours varied but most issues were on black backgrounds. Canadian pressings were very similar, except that the band extended more nearly around the record. Although there were slight changes in detail from time to time, the label design remained essentially the same until vertical-cut records were dropped. The Pathe' name was used, with a similar trade mark, extensively in Europe for many years, and on a line of Canadian recordspressed from French Pathe' matrices in the mid-1950's.

PATHE' ACTUELLE: Pathe' announced their entry into the lateral-cut field with this label in late 1920. The first issues bore only "Actuelle" as a trade name, in old English lettering above the center hole. A wide octagonal band of scrollwork enclosed a light-green area containing the name and credits, with a small silhouette of the Pathe' rooster at the top; the area outside the band was black. Printing was in red, gold and black. After about a year this was simplified. The design remained the same, but was printed in gold on a black background. After Pathe' dropped vertical-cut records in 1925, the label was once again redesigned. The Pathe' name replaced the previous Actuelle name, with the latter in fine print below the script trade name, and the rooster was relocated to a point below the "e" in "Pathe'". This design was used until the label was dropped early in 1930.

PERFECT: In 1922, Pathe' entered the field of lower-priced records with the Perfect label. The records carried nothing on them to connect them with the Pathe' firm, but duplicated the issues of the Pathe' Actuelle label. The earliest versionof this label was very simple in design. It consisted of the name "PERFECT" arced slightly above the center hole, with credits below, all enclosed in a triple octagonal ring which touched the edge of the label at each corner. After about a year, a more decorative design was introduced, which would be the basic design of the label until 1936. This featured a serrated outer ring at the edge of the label. "Perfect" arced across the label as before but slightly largeer and a bit more ornate. Above the name, two nude women, one on each side, knelt to worship a stylized sunrise, whose rays served to provide a background for the area of the label from the bottom of the trade name upward. This remained unchanged until 1931, except for the addition of the word "ELECTRIC" in the arc of the sunrise following the ARC acquisition of the label. For the first year or so of this label, both wax and label of the records were black, but this was changed to reddish-brown thereafter, with the labels acquiring a more reddish cast during the ARC years. In 1931, records and labels reverted to the earlier black, and the label was slightly redesigned. The two sun-worshippers received up-to-date short hairdos (but no more clothing) and the rays of the sunrise were diminished. The trade name, also, was changed to a similar but more boldly printed version. In 1933, the background colour changed again, to purple. Finally, in 1935, the label received a complete redesign. The colours were changed to silver print on a medium blue background (darkened slightly later) to match its companion Melotone label, with the name "PERFECT" appearing in block letters above the center hole and credits below that. As with all products of the American Record Corporation, the legend "Full Range Recording" was added above the trade name in 1936. The label bore this final design until its last issues in April, 1938, following the acquisition of the parent firm by CBS.

LABEL DATING GUIDE (cont.)

PURITAN: This label, one of the few if not the only to be pressed simultaneously by two different companies (see the label history) used two different designs, though each has several sub-types. The first group was used from 1920 until about 1922; it is printed in gold and black on a light brown background. The first two sub-types carry at the top a medallion containing a scene with a woman in puritan costume in a room full of antiques, excepting, of course, a phonograph! Below this "PURITAN" appears, in straight lettering on the first sub-type and arced concavely on the second. The third type is as the second, except that the scene in the medallion is replaced by the slogan, "America's Best Record", which would remain in that location for the life of the label (the scene continued to appear on Puritan sleeves !). On all three types, both sides of the label are occupied by stylized flowering vines. In 1922, the label was redesigned completely. "Puritan" now appears above the center hole in old English lettering, with the medallion and slogan above. The vines now run slightly more than halfway down the sides of the label at the very outside, leaving most of the bottom half free for credits. Those sold by the Bridgeport Die and Machine Company use gold print on black stock, while their Wisconsin counterparts use blue (or, occasionally, purple) stock. In 1924, B D & M changed the name of their label to Puretone; these are fairly scarce. The label disappeared in 1926, when it was replaced by the Broadway label as NYRL's popular line.

Q R S: This label exists in three apparently separate versions. The first date from about 1923-24, and uses Gennett catalog numbers and label stock, with a simple design carrying only the trade name, credits and a double outside ring. The second version dates from 1928-29, and uses a more ornate label, with the top one-third occupied by a complicated design of stars, lightning bolts and a wreath containing the company slogan; two bars run horizontally across the label, the lower just below the center hole, creating a horizontal space containing the trade name, and the credits are below the lower bar. This is in gold print on black. The final version uses red stock and an identical design with the exception of the deletion of the horizontal bars. Since the issues are from different sources, no material was carried over.

RADIEX: Radiex was the main subsidiary label of Grey Gull, and like its parent used a bewildering variety of label designs. The first design was very simple, with "Radiex" in the top area of the label and the words "New Process" below that. There is a single outside ring and credits similar to corresponding Grey Gull issues. The first colour scheme is black on orange, and later issues are gold-on-maroon. This was replaced by a more ornate design on a scarlet background. There is an ornate outside ring (later simplified to a wide single ring) and "Radiex" appears between two horizontal lines above the center hole, with both lines ending in decorative designs. The top line has a pattern of radiating lines above it. The ornate-ring version is known with label design and credits in both black and gold, and all four combinations have been seen! The plain-ring version has a gold design and black credits. These were replaced in 1926 by a design in which a white horizontal bar carries the trade name in gold about two-thirds up the label, with gold scrollwork and a small white oval with a gothic "R" above that and credits below. Background colours changed from light brown, to tan, to medium blue, to scarlet. A similar design was used for Grey Gull's client labels during this period as well. Around 1928, Grey Gull redesigned its labels. The resulting Radiex design exists in two versions. The first is printed in dark blue, light blue, gold and white. "RADIEX" is arced above the center hole in white-edged gold lettering. This is on a dark blue area, arced concavely at the bottom to match the trade name and extending up to the outer ring, which is a complex design consisting of two interlocking dark blue rings enclosing light blue and white spaces and a small shield containing an "R" at the bottom. The remaining light blue inside space contains the credits. The final 1931 version of this deletes the light blue and divides the light and dark areas of the label horizontally at the center, with the credit area in white. In both cases credits are printed in black. The final version is fairly scarce, as all Grey Gull labels except Madison were dropped shortly after its appearance.

REGAL: This label began as an Emerson subsidiary and from 1922 on was pressed by Plaza. The extremely simple design featured "Regal" above the center hole and an outside ring, all in gold on black. The design was never changed, but the words "Electrically Recorded" were added in small print in 1927 and the label shrunk to a 3" diameter in 1931. It was dropped in 1932.

RESONA: This label was sold by the Charles Williams Stores of New York City from c.1920 until 1924. Most were pressed by Federal, who also pressed Silvertone records for Sears. These feature "Resona" in script above the center hole with a single outside ring, similar in design to their parent label; they are printed in gold on black stock. A second version was pressed in 1923 by the B D & M Company, which uses an ornate trade name between two horizontal bars with a lyre above. These are printed in gold on brown stock. One source credits the latter as being the first sold, but it is equally likely the two lines were sold simultaneously.

ROMEO: This label began as a line of records pressed by Cameo; they were sold by the S. H. Kress Company, a chain of five-and-ten-cent stores based on the west coast, but may have been sold independently elsewhere in the U. S. The first design consisted of a bar, running from side to side and arcing above the center hole, separating the credit area. Above this, "ROMEO" appeared, arced concavely to match the bar below and straight across the top. above and the either side of this simple scrolls filled with a pattern of small vertical lines occupied the space to the label's edge. When the American Record Corporation acquired Cameo, they also acquired the contract with Kress and continued to press Romeo records, although the rarity of later issues suggests they may only have been sold by the chain from this point onward. In 1931 the label was completely redesigned, with an ornate outside band of scrollwork and two multiple horizontal bars containing "ROMEO" in art-deco lettering. The lower bar has an ornate series of small semicircles as a border below it, while the space above the upper bar contains the legend "New Electrographic Process" and numerous lightning bolts in reverse print. All versions are printed in gold - the 1926-31 version on cherry red or maroon stock, while the later version was on black stock until 1934 and medium blue thereafter. The label is known to have run until early 1936 and may have lasted longer.

SILVERTONE: This trade name was used by Sears, Roebuck and Company for phonographs and radios for many years, and for records also, though not continuously. The first were pressed by Columbia from 1911 until 1916. Most of these used an elaborate design of black and white on an orange background, picturing a piping satyr with attentive listener at the bottom and "SILVERTONE" arced around the top half of the label. The remainder was orange with credits in black above the hole. The last year of issue saw this simplified. The new design had a thin outside ring with patent information outside at the edge of the label; the trade name appeared horizontally above the hole with the piper profiled in a solid circle above, all in gold print on violet stock. The name was revived in 1919 for records pressed by Federal. The first 50 or so issued used a label similar to the parent, with "Silvertone" in script above the hole and an outside ring, in silver on blue. Their replacement was much more attractive. It was printed in gold on brown, with a concentric outer ring and a pair of off-centered inner rings. The area inside this was divided into am ornately scrolled area from the center hole upward, containing the trade name in white script lettering, and a brown area below containing the credits, printed in gold. Sears drew from just about every record company except Victor during the 1925-28 period after the end of Federal, but the design remained the same for all issues. This version of the label was dropped in 1928. The label again appeared during the 1940-41 period. These silver-on-blue records were pressed by Columbia and are very similar to Columbia records of the time, except for the colours. The CBS trademarks are replaced by "S R" in a divided circle, and a horizontal line at the bottom separates the phrase. "Sold Only by Sears, Roebuck & Co." with "Sears" in script from the credits. The trade name is in simple script missing the earlier flourish below.

STARR (-GENNETT): Although the firm issuing Gennett records was the Starr Piano Company, the Starr name appeared on a label in the U.S. for less than a year in 1916-17. This is not the case in Canada, however. One of the first clients for the then-new Compo Company in 1919 was Starr's Canadian subsidiary. The first records pressed for them duplicated the label design, numbering and trade name of their U. S. counterparts, but this quickly changed. By 1921, both the names Starr and Gennett, appeared on the label, and as time went on, the Starr name gained prominence. Compo acquired the Canadian rights to the names in 1922, and continued to use them even after dropping the use of Gennett material in 1925. From that point onward, the label, now carrying the Starr name with Gennett in smaller print below (this would soon disappear entirely) drew from Compo, Plaza, Pathe and other usual Compo sources. In 1929, popular issues on the label ceased, and it became Compo's Francophone label, remaining as such into the 1950's. The same label design, excepting for changes in prominence of the two names and the Compo-wide size and colour changes, was used for the label from 1922 until its end.

SUNRISE: there are two different versions of this label name, probably unrelated. The first was a 1929-30 Grey Gull product, sought by collectors for its attractive art-deco label (cetainly not for the content !) while the second was one of RCA Victor's low-priced labels in 1933-34, dropped to concentrate on Bluebird at that point. Both are easily recognizable.

SUPERTONE: Two different firms, both Chicago-based, used this label name during the 1920's. The first was Sears, Roebuck and Company. They first used the name for a short period in 1924. These records were pressed by Olympic, and their end may coincide with the end of that firm. They use an attracive, ornate design. A wide white ring encircles all but the top portion of the label; it intersects a scroll-bounded white area above the center hole which contains "SUPERTONE" in doubly arced lettering superimposed on a staff of music. The remainder of the label is black, with two horns flanking a lyre at the top of the label. These, the trade name, the credits and the decorative devices on the outer ring are printed in gold. Sears did not use the name on records again until 1928. The new design dimly resembles its predecessor, with the trade name in the same style. It is printed in gold on black stock. There is a single outside ring; inside this there is elaborate scrollwork at each side of the label. Two scrolloing lines run more or less horizontally from the edge scrolls to the center hole; above these, following their contours, appears the legend "SUPER ELECTRICALLY RECORDED". Above this is a reversed area shaped like a flattened shield containing the trade name, surmounted by three more bits of scrollwork. The credits appear below the center hole and below this a small box runs along the outside of the label. These were pressed by Gennett 1928-30 and Brunswick 1930-31; both sources used an identical design, differing primarily in size (Brunswicks have 3" labels) and wording details.

The remaining records issued under this name were pressed for the Straus and Schram Company, a large Chicago music firm. They sold their own ilnes of records 1926-27, drawing from Grey Gull, Paramount, Pathe and Harmony, although most if not all of the latter were issued under the Puritone name. Each of the lines of Supertone records draws its label design and colour scheme from the parent label. Grey Gull pressings carry a label identical to the then-current Radiex label except for trade name and initial; Pathe pressings have "SUPERTONE" in block letters above the center hole, surmounted by a circled "S" set in scrollwork in gold-on-red and red wax; Harmony-derived records use a similar deign and colour scheme with a darker background; Paramount-pressed Supertones have not been seen by the author but one source suggests a similar trade name design but a gold-on-black (gold-on-blue might also exist) colour scheme as used by Paramount.

SUPREME: These Grey-Gull pressed records strongly resemble the Grey Gull labels of the period and use the same colour schemes. The name was used in the post-war period also, and may have been used earlier.

VARIETY: Two separate and unrelated labels using this name are covered in the **Guide**. The first was pressed by Cameo for a short period in 1927. The gold-on-black label is similar to Romeo, with a toothed outside ring and "VARIETY" in an oddly shaped box flanked by horns and surmounted by dancing figures. The latter, equally short-lived label appeared in 1937. Is is printed in silver on black stock, with "VARIETY" in stylized lettering at the top of the label, with the "V" and "Y" oversized. This is surmounted by a field of stars and a single musical note.

VELVET TONE: This label was a columbia subsidiary from 1926 to 1932. It used a single design, printed in gold on a medium-blue background, gfor its entire life; this consisted of "Velvet Tone" above the center hole, surmounted by a small decorative device, with credits below. In 1930 the label was shrunk to a 3" diameter and the legend, "Electrically Recorded" was added in 1931. They are known to have been sold in Canada but there is no difference in the label.

VICTOR: The long existence of the Victor label meant that numerous label designs were used. Other researchers have published extensive articles and books describing the various types and subtypes of these, so this will discuss only the major styles. Victor's predecessor, the Berliner Gram-O-Phone Company, did not use labels, pressing the information in hand- or typewritten form in the center of the 7" discs. When Eldridge Johnson acquired the rights to the firm in 1900, he first sold "Improved Gram-O-Phone Records"; the improvement appears to have been the paper label, often pasted over etched-center Berliner sides. This was followed shortly by the first records to bear the Victor name. Their labels bore "Victor Record" (Victor Monarch Record for 10") arced around the top outside of the label, with most of the remaining space occupied by a lengthy desription of the conditions of sale. The earliest of these were credited to the Consolidated Talking Machine Company, but the credit was quickly changed to Eldridge R. Johnson. In 1902, the wordy notic was replaced by a large picture of Nipper, the Victor terrier, and his gramophone, and the trade name moved to flank both sides of the center hole. The notice was reduced to fit a dated sticker on the unused side of the record, which can be used to help establish the issue date. In 1904, Monarch and De Luxe designations for 10" and 12" records were replaced by the Victor name on all issues. "Grand Prize" and "Price" versions (issued in that order) of this design carry those legends around the center hole; the earliest has nothing there.

In 1909, when Victor began selling double-faced records, they realized there was no longer a place to attch the sticker with its information, so patent and sale date was moved to the bottom outside edge pof the lower half of the label, which was otherwise very similar. The "3-line" and "5-line" designations apply to different versions carrying the data in so many lines; some bear a date as well. In 1914, a completely new design was introduced. The outside ring acquired a pair of pointed "bat wings" at the top of the label (used to allow the owner to catalogue records, per a Victor index booklet of the period). Nipper decreased slightly in size, remaining at the top of the label, while between dog and hole "Victor" appeared in bold lettering. The credits appeared at the bottom. The earliest versions of this label referred to the sleeve for patent information, while later versions carried that data around the edge of the label.

The introduction of electrical recording meant another label redesign. After allowing a year for dealers to sell off old stock, Victor announced "Orthophonic" records carryimg an attractive new label. the trade name changed to capitals, in finer lettering, with "Nipper" above reduced still further, surmounted by the legend "Orthophonic Recording". All of this was surrounded by a scrolled outer ring, vaguely octagonal in shape, so that the label is known to collectors as the "scroll" label. Small spaces at the top and bottom contain the initials "VE", and the manufacturer is credited in fine print below the credits. The catalog number moved up to flank the hole in 1928 (although credits were almost never changed in style for later issues of the same side); the manufacturer changed to RCA Victor in 1929; a notice forbidding broadcast replaced the plug for Victor needles in 1934, and the "VE's" disappeared shortly thereafter. This attractive label is very well known to collectors, however. (continued next page)

One interesting label of this period, seen only on private pressings, features the trade name enclosed in an oval, with scrolled lines running from the "corners" of that figure to the outside ring, all above the center hole, and credits in the space below. This was used 1926-27 on white-label special issues, and may have been an unsuccessful candidate for the new design.

Victor apparently felt the ornate design was too dated for the modern age of the late 1930's. In late 1937, a new, slightly altered design appeared. Trade name, dog, and credits stayed "as is", but the fancy scrollwork disappeared, to be replaced by a double ring, interrupted by manufacturer credits at the bottom. Inside this appeared patent data and a stern warning about the legal use of the record. At first, these, like all of their predecessors, were printed in gold on various colours of label stock - usually black, but red for Red Seal classical records and other colours for special series or issues. Around 1940, the gold changed to a duller silver colour. The "RCA Victor" designation of the company was finally reflected in the label name in 1946. After some minor changes in detail an notice wording, the final major change occurred in 1956. when Nipper's portrait was changed to a full-colour version, and this label appeared on the final 78 rpm records issued in late 1958.

VICTOR (CANADA): Victor records were pressed in Canada from 1900 to 1924 by the Berliner Gram-O-Phone Company, a separate firm; this company was acquired by Victor in 1924 and run as a subsidiary thereafter. Their label designs differed substantially fom their U. S. counterparts until 1948. The first records pressed by Berliner were on light brown wax, with a matching label printed in gold. They carried various names, but not the Victor identity, until about 1909. from that point, they bore the Victor name, but this was shortly augmented by the legend "His Master's Voice" arec around the top of the label in print sized equally with the Victor name, the the "HMV-Victor" designation among collectors. The basic design of the label was similar to the U. S. Victor label of the period, with trade name flanking the center hole and Nipper above. The "wing" label (see above) was not introduced in Canada until mid-1915, and it, too bore the dual name, "His Master's Voice" above "Victor", with the latter omitted entirely for records not pressed from Victor material. The first of these, like U. S. labels, were printed in gold on black stock, but around 1918 the labels changed to a dark blue - sometimes bright blue - background.

In 1924, Victor took over Berliner, and the label design changed to reflect the U. S. label. The trade names appeared in bolder print, with the Victor name larger and appearing on all issues, and the background reverted to the usual black. in 1925, when Victor introduced electric recording, the Compo Company was already promoting their use of the new method, so the Canadian Victor firm elected to promote this from its first use, by putting "V. E." in an oval on the label to the left of the hole, with the word "Process" (1925-26) or "Orthophonic" (1927-35) below that. Perhaps for this reason, the scroll design was never used in Canada, with the "wing" label being refined in detail until 1947; it was reduced in size for all issues stasrting in 1932, had the initialed oval replaced by a ban on broadcasting in 1935, and the gold colour of the ink gradually faded, although never becoming the true silver of later U. S. releases.

In late 1947, "His Master's Voice" and the wing design finally disappeared, as the Canadian labels were brought into closer agreement with those of the U. S. issues. From that point, the two were virtually identical in most respects, bearing the "RCA VICTOR" trade name and printed in silver on black, until about 1952. Canadian issues from this point are printed on a matte charcoal grey stock, unlike the glossy black U. S. labels. Country material and Bluebird material still in the catalog was issued on a "Bluebird series" usung silver on blue RCA Victor labels with the series designation at the top. Canadian record buyers did not get to enjoy Nipper's full-colour portrait until early 1958, almost two years after it appeared on labels in the U. S. For this reason, this style of label is very rare on Canadian RCA Victor 78 rpm discs. Production of these records continued a few months later in Canada, lasting until early 1959 and creating desirable rarities for collectors of 78 rpm rock and roll records.

VOCALION: Although Vocalion was, for most of its existence, a subsidiary label, its life extended, with interruptions, from 1916 until past the end of the 78 rpm era. It was first sold as a line of vertical-cut records by the Aeolian Company, a piano firm who were one of the pioneers in the field of player pianos. The label design introduced at this time lasted, with several variations, until 1935. It consisted of a square touching the outside ring at the very edge of the label at each corner. The space outside the square was filled with ornate scrollwork, while the square area itself was divided horizontally into two halves, the top containing the trade name and the lower a box with the credits. The vertical issues bore tan labels with gold and black printing; the inside of the square was in reverse print with "Aeolian Vocalion" in old English lettering at the top and the credit box having a tan background. The first laterally cut issues changed the basic colour of the label to a bluish gray, and reversed the printing for the box and scrollwork. After a few months , the label colour reverted to tan and the printing once again reversed; the "Aeolian" was first deemphasized and then disappeared altogether. As well, the credit area became white, allowing for much easier reading. This design was used until 1931; when Brunswick acquired the label, the size shrunk to 3" and manufacturer credits reflected the new ownership, but the label was otherwise unaltered except for these details.

The Vocalion label was all but abandoned by 1932, but it was revived as a mid-priced popular label in 1933. The first two years saw a design identical to the older label, but printed in gold on black stock, with the printing once again reversed! The box was now gold, with the trade name and credit box in black. In 1935 a completely new design was introduced. Again gold-on-black, this contained the trade name, in the same ornate lettering, and the credits below in a vaguely square scroll-shaped area, with simplified scrollwork at top, bottom and sides. This design lasted only until 1937, when it was again redesigned. The new design was printed in gold on a medium blue background. It had a double outside ring at the label edge, with various credits and notices either abutting or interupting the rings. The trade name, still in ornate type, is above the center hole, with a horizontal line below the name; the area above contains the "Full Range Recording" legend. This area was at first filled with shaded vertical lines, similar to Brunswicks of the period, but this was quickly replaced by five short horizontal lines at each end of the name. This design was in use in 1940, when the label was replaced by Okeh as a lower-priced line for CBS. The rights to the Vocalion name were acquired by Decca, along with Brunswick, in 1943, but the former name did not again appear on records until 1949. The final labels were very simple affairs, with "VOCALION" in block letters above the hole and credits below, printed in silver on maroon stock.

ZONOPHONE: Zon-O-Phone records were first pressed in 1899 as a result of the disputes in the early disc record industry (see the historical section). The earliest issues, from this year until early 1903, carry the information etched in the center of the disc, and are known as "etched-label" records. In 1903, Victor acquired the remains of the firm, and continued to press records under that name until 1910. The labels are somewhat similar to those of the parent firm: printed in gold on green stock, they carry "ZON-O-PHONE RECORD" arced eccentrically above a picture of a child, rather than a terrier, listening to a gramophone. The price flanks the center hole and credits appear below. When Victor introduced double-faced records in 1909, they did so on their subsidiary label as well. Like Victor, these carry patent and warning information on the label, but on Zon-O-Phone this runs all the way aroud the edge, three lines wide. These records make no mention of Victor and are credited to the Universal Talking Machine Company. Most records found today with this name are Zonophone (note the lack of hyphens), a lower-priced line of records sold by the Gramophone Company in Britain. These use the same gold-on-green colours but a completely different label design.

RECORD ERA GUIDE

The purpose of the "Record Era Guide" is to enable the user to visually establish an approximate date for a record. This will assist the user if the same label name was used during different periods, if the label cannot be found or if there is reason to suspect that the date obtained by using the listings may not be correct.

1900-1908: 10-inch records first appeared in 1901. All but a handful of records from this era are single-sided. Most have very large labels, and are thicker and heavier than later records, generally presenting a more primitive appearance, particularly the abels other than Victor or Columbia. See the discussion of early independent labels for additional details.

1909-1918: Both Columbia and Victor pressed double-faced records almost exclusively for popular material during this period, althouh a handful of single-sided records were pressed through 1912. Columbia also pressed single-sided client labels until 1916. All Victor Red Seal and many Columbia classical issues are single-sided. Other companies pressed vertical-cut records. Records have 3.5" diameter labels and present a more finished appearance.

1919-1926: Patent expiration allowed a profusion of firms to press laterally cut records, or sell them, after 1919. Single-faced records, excepting special issues, disappeared after 1923. Labels became smaller, usually 3.25", and many labels added spiral grooves in thr run-out area to activate automatic stop devices after about 1920. Records are acoustically recorded.

1927-1935 : Electrical recording became standard for all labels but Harmony and its derivatives by 1927, and most labels advertised it, as a process or with an "E" (VE, GE) on the label. Between 1928 and 1930 most companies used the smaller 3" label (except Compo, which used the larger label into the 1940's). Records do not have lead-in grooves (except experimental issues).

1935-1945: Decca first added the run-in groove at the edge in 1935, and most labels added it by 1937, for use with jukeboxes and automatic record changers. Most labels added a warning against Radio broadcast (first known on Gennett in 1926) and mention of electrical recording was gradually dropped. Almost all labels were redesigned, some more than once, between 1936 and 1939. Records from this and the following era are most commonly found.

1945-1960: Vinyl records first appeared in 1945, and were used by most labels by 1955. They are lighter and often thinner than older records, and the material is often advertised with a trade name and a claim (optimistic) to be unbreakable. Song timings appear around 1948, and some labels show a 45 r.p.m. issue number in parentheses after 1949. Records on odd or independent labels are most commonly found dating from this period.

It must be noted that with a very few exceptions (primarily early Victor issues) that patent dates or copyright dates have little significance for establishing record dates - other than indicating the earliest possible date for the record! Patents remained valid for 17 years, and could be shown for that duration, while copyright dates usually referred to the label and appeared for as long as that design was used. Very few companies dated records, as they felt customers would avoid older issues if they were easily identified. Gennett showed dates in the 1920's: Columbia used a code system 1916-1920 which apparently referred to the label printing date; Some U. S. Mercury records show an issue date, as do many records pressed by Quality in Canada, including Columbias, 1955-1960.

For more specific data on individual labels, see the section detailing label styles and their approximate dates of issue elsewhere in the **Guide**.

ELECTRIC RECORDINGS

Many collectors are primarily or exclusively interested in electrical recordings. These, which were recorded using a microphone as opposed to a large horn and mechanical diaphragm, first appeared on the rare Autograph label in late 1924, on Compo recordings in early 1925, Victor and Columbia in the spring of 1925, and other labels thereafter. For the benefit of the **Guide** users identfied above, following is a guide for identifying electric recordings on various labels:

BANNER (and most labels pressed by Plaza, q.v. in matrix listing): An "E" in a circle, or the legend, "Electrically Recorded", appears on the label. Matrix numbers below 6300 are acoustic, from the higher 6300's electric, between are mixed.

BELL: Most above 400 are electric; however, the quality is so poor as to make it hard to determine audibly.

BROADWAY: 5-digit catalog numbers are acoustic. Most 4-digit issues are electric - all of those using Plaza masters, as most issues did.

BRUNSWICK: All below catalog number 2900 are acoustic. From 3000 up, virtually all are electric The remaining 2900's are mixed, including some with one side of each type.

CAMEO: All below catalog numbers c.850 are acoustic; above 900 are electric.

COLUMBIA: All electric recordings, except a very few Harmony sides (q.v.) have a circled "W" ahead of the matrix number in the run-out area.

COMPO (CANADA) (Apex,Starr,etc.): Apex and Starr are labeled "New Process" or "Electrophonic" in most cases. Compo"s own electric matrices carry an "E-" prefix from 1924-26. For issues using Plaza masters, see above under Banner.

EMERSON: The 3000 series claims to be electric, although some sides are audibly acoustic. As noted under Bell, the quality is so poor as to be hard to determine!

GENNETT: Almost all issues on the "Electro-Beam" label, except a few reissues of earlier material, are electric. A very few of the last 3000-series issues are electric, and have a circled "GE" on the label, above the name. For CHAMPION, determine the Gennett issue if possible.

GREY GULL: Most matrices above 2000 are electric, as are some of the Emerson-based sides with control numbers in the 3800's. See the note under Emerson regarding quality. A curious sample issue of an electrically recorded Radiex record from the end of 1925 is known, but it does not seem to relate to commercial issues.

HARMONY: Harmony was the last label to use acoustic recording, cutting acoustic sides until April, 1930. A handful of electric sides, apparently originally intended for Columbia, appear c.1926. Some recordings, mostly of vocalists such as Rudy Vallee, were made electrically as early as 1928 (750-H) but almost all catalog numbers below 1000-H (2000-V,3000-G) are acoustic. From this point, both acoustic and electric recordings are used until the last acoustic sides appear at around 1150-H.

LINCOLN: All above catalog number 2500 are electric, below 2450 acoustic.

NATIONAL MUSIC LOVERS: Check matrix source and see above. Late issues using Cameo masters are electric.

OKEH: The small number of pre-Columbia electric sides are almost all on the "Truetone" designated label. Virtually all Columbia Okehs are electric and have the "W" as noted under the Columbia description above.

PARAMOUNT: The majority of the popular sides use Plaza masters; the matrix number comments under Banner above apply. Many of the Paramount matrices, especially blues recordings, were made acoustically, even when the label indicates otherwise!

PATHE'/PERFECT: Pathe' began elecrtical recording quite late, in mid-1927; however, they used a number of sides recorded electrically by Compo or from other sources. Matrix numbers in the E-2000 series, if shown, are Compo electric sides. Other items must be checked audibly, although some labels show a circled "E" similar to Plaza.

RADIEX: See Grey Gull.

ROMEO: Almost all are electric; a very few acoustic sides may appear on the first few issues.

VICTOR: Electric sides bear a "V.E." in an oval, later a diamond, in the runout area. Canadian issues also have this on the label. 19625 is the first elecric recording issued; however, at least one regular issue on Canadian HMV-Victor earlier than this is known, as well as a Canadian promotional issue of 19571 with one electric side and one acoustic of the same song.

VOCALION: Assuming that Brunswick changed its subsidiary label to electric recording at about the same time as its primary label, Vocalions above 15100 should be electric; these records, however, are not easily found and the exact changeover is not known.

In general, it is safe to assume that overseas recordings follow the same pattern, with the major companies (HMV and Columbia, or their subsidiaries) switching to electrical recording in mid-1925 and most independents recording electrically by 1927.

SOME CURIOSITIES ABOUT ELECTRICAL RECORDING:

Supposedly, the reason why Harmony and related records were made acoustically so long after their competition is this: Columbia installed a new acoustic recording system in late 1923, to correct notoriously poor sound quality on their records. When they converted to electrical recording less than two years later, they elected to continue production of a cheaper acoustic record rather than discard costly equipment so recently installed, assuming that many record buyers had older phonographs with limited sound quantity. The ploy apparently worked, as Harmony records are quite common, even the later acoustic issues.

Although electric recording was standard by the late 1920's, many labels continued to promote their electric recording status into the late 1930's, by which time no other method had been used for years!

In late 1925, a handful of records were issued on a label called "The Electric". All known sides are recorded acoustically. It was apparently the product of a custom recording studio in New York City called the Electric Recording Company...which made acoustic recordings!

Paramount claimed to use electric recording for some blues sides - there was, after all, an electric light in the studio !

GLOSSARY

In order to assist new collectors, or users of this book not familiar with the terms of the record collecting hobby, the following definitions are provided for terms and abbreviations used in the **Guide** and elsewhere in the hobby:

ACOUSTIC RECORDING: A process whereby the sound is picked up by a large horn and transmitted mechanically by the vibrations of a diaphragm to a cutting needle making the record. Noted for a thinner sound, with the bass barely audible.

ALBUM: A book containing several records, issued as such. Later, a long-playing record.

ARC: Indicates the American Record Corporation, a company formed by the merger of several independent firms in 1929, which subsequently acquired Brunswick and Columbia. The company was one of the most prolific of record firms and its materiel appears on numerous labels. The term is often mistakenly used for its predecessor, the Plaza Music Company, whose matrix sequence was continued by the corporation.

BD&M: Bridgeport Die and Machine Works; this firm pressed records for the Paramount group before making arrangements to press records under their own labels, including many client labels.

CATALOG NUMBER: The number by which a record is usually known, assigned by the manufacturer for identification and cataloguing purposes.

CBS: The Columbia Broadcasting System, who purchsed the American Record Corporation in 1938.

CLIENT LABEL: A label pressed by a record firm for a client, usually a retail firm or phonograph manufacturer, to allow them to sell their own line of records.

CUSTOM LABEL: A label usually privately recorded by a record company for a band, artist or other group, or for a company as a promotion, and labelled under the client's name without any identification as to the original source. This differs from a client label above in being limited to one or two issues, and from a private record in not carrying the name of the record firm.

DOUBLE-FACED: A record with recorded material on both sides. Virtually all records after 1923 were double-faced.

DOUBLE TRACK: Records which used a narrower groove to provide a longer playing time allowing two performances on one side; usually separate but rarely intermeshed.

ELECTRIC RECORDING: A process whereby the sound is picked up by a microphone and converted to electrical energy, which is then amplified and used to drive an electric cutting device making the recording; this has been the standard method of recording since 1930.

GROOVES: A misnomer, as there is actually a single spiral groove! The area of the record carrying the actual recording.

HMV: A record, produced by the Gramophone Company or its subsidiaries, on which the most prominent wording is the slogan, "His Master's Voice" or a translation thereof.

LABEL: The paper device, or other method of marking information (etching,etc.) which occupies the center of the record and carries the information about the recording. This is used although only the paper label actually deserves the designation.

GLOSSARY (cont.)

MATRIX: The original recording produced in the studio from which dies are made to manufacture records. Often used by collectors in place of matrix number (see below).

MATRIX NUMBER (sometimes MASTER number): The number assigned to the individual recording of a selection by an artist, and often to subsequent recordings of the same selection by the same, or rarely another artist. This is an internal number used to facilitate the company's bookkeeping and enable it to locate master recordings, but it often appears on the record itself.

NYRL: New York Recording Laboratories, which were the recording operations of the group of companies who produced Paramount and Broadway records along with others. Also see BD&M.

(The following four "re" terms are often confused or misused)

RECOUPLING: A record with a pairing of two recently issued sides, or one issued side with the original opposite replaced by an earlier side. This differs from a reissue in that at least one side is current, and usually occurs when one side is dropped for one or another reason.

REISSUE: A subsequent issue of sides recorded and issued earlier, under a different catalogue number and on the same or a different label, a considerable time after the original issue of either of the two sides.

REMAKE: A subsequent recording of a selection used to replace the original recording, which may or may not have been issued. The subsequent recording may be by the same or different artists.

REPRESSING: A later issue of a record bearing the same label name and catalog number but a later version of the label or other identifiably different characteristics.

RUN-IN: The blank or lightly grooved area between the edge of the record and the start of the grooves.

RUN-OUT: The blank or grooved area between the end of the grooves and the outside edge of the label. Information is often stamped or engraved here.

SHELLAC: The material from which most 78 rpm records are made; also the body of a specific record. Usually called, erroneously, the "wax" (see below) or, by those dealing primarily with later issues, the "vinyl" (sometimes correctly so).

SINGLE-FACED: A record carrying recorded information on only one side, with the other side blank. Many early records, classical records, and special recordings are made this way.

TAKE: When a selection was recorded more than once by the same (or, rarely, a substitute) artist, each recording or attempt would be designated with a take. This may be a letter, a number, or a new matrix number (q.v.) These are of interest to collectors, because takes often differ substantially, with musicians present on one and not another, or different solos, performances or even, in some cases, different artists or bands.

WAX: Another misnomer, as only the earliest cylinder records were made of wax! Refers to the actual body of the record or the shellac disc itself, so that a number "in the wax" is somehow pressed into or onto the record's surface.

ZYLTRON: Fills the last line and completes the page.

A GUIDE TO IDENTIFYING MATRIX SOURCES

Throughout the 1920's many labels, both North American and British, drew from various U. S. sources for material rather than record their own. This is a guide to assist in determining which source was used, detailing the most common sources and giving identification hints. It must be noted that some labels deleted information from outside matrices, so that these can only be identified by aural comparison. This replaces the matrix identification chart in earlier editions, which proved to be both inadequate and inaccurate.

ARC/PLAZA: These sides are very commonly used on many labels. Matrix numbers start at 5000, although 1926-29 issues often use the Plaza control series (see date section for details). Original stampers use various typography for matrices but show a numerical take following the matrix number in almost all cases. NYRL issues from Plaza sides show an NYRL control and the original matrix number, usually with no take shown.

CAMEO: Their matrices very seldom appear elsewhere. Those that do are usually in the 2000-3000 range and are handwritten under the label with a letter take.

COLUMBIA: These are common on client labels 1906-16. During this period matrices ran 3000-4999, 19000-999, 38000-39999 and 45000+, with other series sometimes used. They usually appear under the label in fine print with the matrix followed by the take and stamper number.

COMPO: These appear on Pathe issues and carry an "E" prefix.

EMERSON: This firm was a prolific provided of material. Earlier sides, usually standard material, have matrices in 4000-4999 and 41000-42600 ranges. From 1923 onward leased sides carry control, later matrix, numbers in ranges of 3100's, 3400-3999 and 31000 up. Typography is no indication as it varied extensively, even on original issues.

FEDERAL: Outside issues are uncommon but known. Theese are easily identifiable, with the take number preceding the matrix. The firm was acquired by Emerson in 1924 and the sequence continued, so leased sides with numbers in the 2400-2600 range are known from this source; these do not use the reverse take sequence.

GREY GULL: Known on U. K. issues. Use a 4-digit matrix with letter take, in small print.

JONES MATRICES: Earl Jones supplied many independent labels with material 1919-21. The sides may carry different matrix numbers on different labels, but all have numbers neatly handwritten, with a following number take if any, and many have "J" in the run-out as well.

OKEH: The 0-9000 series was used for some custom issues.

PARAMOUNT/NYRL: This firm's sides are quite common, especially early standard sides. Matrix numbers leased usually are in the 600-1600 range, with lower numbers more common. Typography varies but many of the leased sides use matrix numbers in large print with a small superscript take number; Later sides may use a common matrix-take format.

PATHE': Outside issues are uncommon but known. If original stampers are used, the matrix number appears under the label, running in 65000-71000 and 105000-up ranges; pre-1925 sides use an "n" prefix if lateral-cut. European issues often have the matrix handwritten in the run-out.

If the user encounters an unidentifiable matrix, it is wise to check under British labels. The following lists consistent relationships between North American and British labels. See the data on relevant matrix numbers to identify foreign sides.

NORTH AMERICA:

BRUNSWICK: 1930-35 issues drew from British Decca; these have letter prefixes on matrices.

COLUMBIA: Columbia-related labels drew from British Columbia and Regal labels. As well, U. S. Columbia recorded sides for Britain, some of which were later issued in the U. S.

DECCA: A very few sides drew from British Decca. Decca also pressed a series in the 1930's which drew from overseas Odeon labels.

GENNETT: Gennett drew from various British sources in its early year, but most are not identifiable. Many come fom Guardsman.

OKEH: Drew from Parlophone. Its Odeon label drew from overseas Odeon and Parlophone.

PATHE': At least one side from British Pathe' appeared in the U. S.

VICTOR/BLUEBIRD: Both drew from British HMV and subsidiary labels; most show the British matrix number. Canadian Victor issued much British material.

BRITAIN:

BRUNSWICK: Drew from U. S. Brunswick before 1934; thereafter most issues from U. S. Decca

COLUMBIA/REGAL: Drew extensively from U. S. Columbia. Issued some sides from Decca 1940's.

DECCA: Issued some material from U. S. Decca.

DOMINION: Most of their catalog was from Cameo.

GRAFTON: Drew from Emerson, later from Pathe.

HIS MASTER'S VOICE/ZONOPHONE: The former label drew from Victor, the latter from Bluebird.

IMPERIAL/REX: These and other Crystallate labels drew from Plaza; Crystallate was part-owner of the American Record Corporation. After Crystallate was acquired by British Decca, Rex drew from the U. S. Decca label.

PARLOPHONE: Drew extensively from Okeh and some few from U. S. Columbia.

PATHE': Most of their lateral-cut issues were from U. S. Pathe' Perfect.

VOCALION: This label and its many subsidiaries drew from U. S. Vocalion until 1925 and Gennett sporadically through Guardsman and after 1925.

Many other smaller British labels drew from U. S. sources, most notably Emerson, Gennett, Plaza and Grey Gull. Those not listed drew from multiple sources.

ADDENDA

CAPITAL

The only known issue on this label dates from c.1928. It is probably a private issue related to the New York label issues (q.v.)

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COOGAN

Cameo recorded child star Jackie Coogan in 1924 and issued the sides under his name. Date by Cameo matrix.

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CRITONA

Brian Rust, in his "American Record Label" book, refers to this label as having been pressed from 9/20 to late 1921. No exact dates are known for any of the three series.

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IRAGEN

Five records, in an exotic mix ranging from classical to hillbilly material, were issued on this label. It is credited to International Records Agency and Gennett Recording Company (thus probably post-1934). Four sides are known to be from Gennett and two from Rainbow - the others are untraced.

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KIDDIE KONCERT KARTON

Some of the first "albums", issued by Cameo late 1923. Date by Cameo matrix.

MELODOGRAPH

This is a line of 7" vertical-cut records, but nothing is known about the label save its existence. It is prob-ably from the 1916-1919 period.

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MINERVA

(The following data was omitted from the Compo listings)

M-14000	9/35
M-14011	1/36
M-14035	6/36
M-14050	1/37
M-14065	6/37

M-14090	6/39
M-14100	1/40
M-14110	6/40

M-14168 (last)	6/42

There was also this series:

M-900	c.9/35
M-916	6/36

Issued sporadically to:

M-938 (last)	6/42

The numbers also are known on Canadian Melotone.

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OPERAPHONE

A line of etched-label, vertical-cut 8" records pressed c.1916-17 by a New York firm. See p. 84 for information.

PEERLESS

Brian Rust credits a few items from Gennett having been issued under this name. It may relate to a Mexican label of the same name which was sold extensively in the U. S. (all seen by the author appear to date from the 1940's). See the Rust book for further discussion.

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PERSONAL

This label was used for private recordings by "Electric Recording Laboratories", who are probably related to the Everybody's label. This dates c.1923-25.

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PHONOGRAPH RECORDING CO> OF SAN FRANSISCO

A custom recording operation apparently from the late 1920's. It is not known if they also pressed the records.

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PRINCESS

One of the obscure vertical-cut labels of the pre-1919 period. Data unknown, nor has the author seen one.

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REMINGTON

Gennett pressed both vertically and later-ally cut records under this name, probably for a client, but no details are known at this time.

SCHUBERT

Rust mentions the existence of this label, but they are unknown to the author. They are vertical-cut, probably c.1915-17 and may relate to the Rex group. (q.v.)

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SMITH COLLEGE FIELD HOUSE FUND

The author owns a copy of this, obviously a special issue. It is probably c.1936-8, and pressed by ARC. The "M" prefix on the matrices suggests they are cut by Master.

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SPECIAL

Records under this name are personal recordings cut by Homer Rodeheaver's Rainbow label during the 1920's. No data is known for most, but some may show Gennett matrices or 20000 (private) series catalog numbers (q.v.). Needless to say, there is very little to interest the music lover on these!

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SPECIAL RECORD

For records bearing this as a sub-credit, see the discussion of the 1000/2000-P series under Columbia on page 27. These were issued to promote songs from movies of the 1928-30 period. Other issues on the series are on labels connected with the film studios involved.

U. S. / U. K. ADDENDA

SUNSET

(This listing was omitted from its proper section)

Very little is known about this California-based record company. They pressed Sunset, which was a client label for S. H. Kress stores prior to Romeo, and Hollywood (see below)

Sunset series:

S-500	c.6/23

Ends at unknown number, replaced by the following series.

Presunmably starts at 1000 or 1001:

1050	c.1/25
1100	6/25
1132	1/26
1161	c.6/26

Ends shortly after; the above is the last known to the author.

HOLLYWOOD

1001	c.3/24

No other numbers verified. Probably ran close to the above, although few were actually issued.

MATRICES

1	2/24
425	c.1/25
700	6/25
900	c.8/25

Further data unknown. Later issues do not show matrices. Also see Record Research magazine articles.

BUBBLE BOOKS

This was not a record label per se, but a series of children's books which included stories and poems with accompanying records, with the books constructed in the form of small record albums. The first issue, and most common, of the Bubble Books used 5-1/2-inch records, the same size as Little Wonder records, which were pressed by Columbia. These were also assigned matrices in the Little Wonder (q.v.) series. They bore no mention of the Bubble Books and no label name, but the manufacturer credit is to Harper-Columbia, Inc. which combines the publisher and record company. Later issues are known using 7-inch Victor records, which are numbered in the usual 7-inch childrens' record series, which is not listed in the **Guide**. While the records are no more than a curiosity by themselves, books with records accompanying (and intact) are collected both by record and toy collectors as a memento of the early 20th century. The Columbia pressings date from the 1916-1920 era, the Victors from c.1924-25. If found with the books, the latter will show edition and copyright dates.

BRITISH LABELS

CAPITOL (U. K.)

All from U. S. Capitol:

14000	11/53
14124	6/54
14226	1/55
14307	6/55
14380 (stops)	11/55
Restarts at:	
14500	1/56
14601	6/56
14683	1/57
14749	6/57
14825	1/58
14898	7/58
14985	1/59
15040	6/59
15095	11/59

Last 78 rpm issue; not all after 1/58 on 78.

LONDON (U. K.)

From U. S. London and other labels:

Duplicated U.S. until:

1125	11/51
1140	7/52
1158	1/53
1184	6/53
1232 (last)	1/54

New series:

8001	2/54
8056	6/54
8111	1/55
8146	6/55
8217	1/56
8294	6/56
8371	1/57
8451	6/57
8549	1/58
8636	6/58
8774	1/59
8893	6/59
9019	1/60
9149	6/60
9190	9/60

Last 78 rpm issue. The 1959-60 issues are mostly 45 rpm only.

NOTES

(This area may be used by the Guide user for additions or corrections of which the author would like to hear!)

SOME NOTES ON DISCOGRAPHY

While many users of the **Guide** may be satisfied with the degree of accuracy inherent in the limitations of this publication, and other users may be serious collectors with a fairly complete discographical library, using the **Guide** to augment their other sources, there are doubtlessly many new users who are interested in obtaining exact - or as nearly so as possible - dates for the items in their collection. To do so, it is necessary to understand the "science" of discography, or the study of phonograph records. Both the term and the art first appeared in Europe in the 1930's, when overseas jazz collectors, lovers of the music but with almost no information at hand concerning it, began listing what were tin their opinion desirable issues, together with what little information was known about them. At first, these early writings amounted to no more than lists of records, but by the 1940's, with North American collectors now interested and active, more research was done, old files researched, and publications contained more, and more accurate information, listed in a more-or-less standard style.

Within a few more years, the first works of Brian Rust appeared. The incredibly productive Rust (see the bibliography) started exploring jazz, the most commonly researched field, but soon turned to other early material. Other researchers explored the field of blues music, and many early discographers listed individual labels or researched favourite performers. Magazines, newsletters and books appeared containing their research or challenging it, and discography became a recognized field of inquiry. Today's collector, as can be seen from the number of entries in the annotated bibliography following, has the benefit of as much of this research as remains accessible. The following will give a short guide as to what as available, where it is and how to use it.

The most accurate data on a record is in the files of the issuing company, or if they are not available, their catalogs, supplements, advertisements in trade journals, and the like. Unfortunately, much of the former is either long-vanished or not easily accesible - if at all - to the public, and the latter items, if found, are themselves collector's items. For the serious researcher, however, the location of available files is noted in the bibliography. Record company publications and trade jornals are available in such large libraries as the Library of Congess, the National Library of Canada, and in collections of the New York City's library. Some catalogs and supplements may be in smaller libraries or held by collectors. Discograhies, however, are often in accessible libraries.

The jazz collector has a wealth of information, if it can be found. The Rust jazz discography is standard for pre-1943 jazz; later information is available sporadically, with the dated Delaunay book reacing 1947, and European works (very hard to locate) running later. The Ruppli books cover some noted jazz labels, and there are many pamphlets, most never printed in quantity, on individual performers. The dance band collector must also refer to Rust; his dance discography is out of print and expensive, but it is often found in libraries. Post-1942 dance music is detailed only insofar as it was considered jazz. The collector of popular vocal music must fall back on the "entertainment" book of Rust and Debus and a handful of individual works; most "run-of-the-mill" singers have never been documented, if only because of the quantity of their output.

Beyond this, there is even less. Classical discographies are usually based on one performer or composer, and usually lack detail; other non-popular music, except for a few artists, is ignored. Country music, although very collectible, has never had a standard discography, nor has white rock and roll music. Both have only magazine articles, with usually vague record listings, in place of true discography Therre is a discographic work on ethnic records, complied by Richard Spottswood, but it was not seen in time for inclusion in the **Guide**.

One final hint: If you can locate any of these listed discographies, data for unlisted sides can be more closely estimated by finding the closest matrix or catalog number listed to your item and adding or subtracting a few days to estimate a near-exact date for the side or record you are researching. Also, see the note at the end of the bibliography. Welcome to discography !

BIBLIOGRAPHY

The following listed works are not only the primary sources for the information in the **Guide**; they are also sources for more accurate dating of many records for those who so desire. While most of the works are not currently in print, they are often available in libraries or through consulting other collectors who might own copies. Comments are provided for each entry.

Andrews, Frank and Bayly, Ernie; Billy Williams: Bournemouth, England; Talking Machine Review, 1982.
(A complete discography of the prolific recordings of the comic British singer, which aids in sorting out the many labels of pre-1914 Britain and their various sources.)

Connor, D. R.: B. G. Off the Record: Fairless Hills, PA; Gaildonna Publishers, 1958.
(Later editions are known, but it is not known if any are still in print. Covers the complete recorded works of Benny Goodman.)

Daniels, Bill; The American 45 and 78 RPM Record Dating Guide; Westport, CT: Greenwood Press, 1985.
(The companion work to the **Guide**, and inspired by it, for 1940-1960 issues.)

Dixon, Robert M. W., and Goderich, John; Blues and Gospel Records, 1902-1943 (3rd Edition); Chigwell, England; Storyville Publishers, 1982.
(The essential work for collectors of pre-war blues. Probably still available.)

Delaunay, Charles; New Hot Discography: New York City: Criterion Press, 1948
(This is a reprint edition, and even so may not be in print. Hard to use, but the only relatively available reference to post-1942 jazz - runs through 1947.)

Docks, Les; The American Premium Record Guide, 4th Edition; Florence, AL; Americana Books, 1992
(As noted in the text, a reasonably accurate price guide as well as a valuable reference book for establishing such things as original issue numbers and labels.)

Fagan, Ted, and Moran, William; The Encyclopedic Discography of Victor Records (2 vols.); Greenwood, 1983 (vol. 1); 1986 (vol. 2).
(An incredibly detailed look at the recording activities of Victor from the beginning; existing volumes run through early 1908.)

Kinkle, Roger D.; The Complete Encyclopedia of Popular Music and Jazz 1900-1950, Vol. 1-4; New Rochelle, NY; Arlington House, 1974.
(Now, sadly, out of print, this is an interesting and useful book, including partial numerical listings for a number of common labels.)

Leadbitter, Mike, and Slaven, Neil; Blues Records 1943-1970 (2 vols.); London, Record Information Sources, 1987.
(The newest edition of a standard reference work. The nature of the material often precludes exactitude, but the only reference of its kind. The earlier edition is more often available in libraries and can often be found used.)

Litchfield, Jack; The Canadian Jazz Discography 1916-1980; University of Toronto Press, 1982.
(This and the discographic section of Moogk's book below are the only existing Canadian discographic references outside of this dating guide.)

Moogk, Edward B.; Roll Back The Years: Ottawa; National Library Of Canada, 1975.
(Although not perfect in accuracy, it is almost the only source for listings of Canadian recordings. Out of print and probably impossible to find outside Canada.)

Osborne, Jerry; Popular and Rock Price Guide for 45's: Phoeniz, AZ; O'Sullivan, Woodside and Company, 1982.
(Part of a series; the Country guide is useful as well. These are regularly updated and newer editions may be available. Valuable, as they give the year of issue for many 45's which had 78 rpm counterparts.)

Randle, Bill; The Columbia 1-D Series: 1923-1929; Bowling Green, OH; Bowling Green University Press, 1974.
(The only issued volume from a planned research series. Might possibly be available in a few libraries, but the author acquired the last available copy.)

Ruppli, Michel; The Alladin/Imperial Labels; Greenwood, 1991.

Ruppli, Michel; Atlantic Records (Vols. 1-4); Greenwwod, 1979.

Ruppli, Michel; The Chess Labels (Vol. 1-2); Greenwood, 1983.

Ruppli, Michel; The Chess/Verve Labels (Vol. I-II); Greenwood, 1986.

Ruppli, Michel; The King Labels; Greenwood, 1985.

Ruppli, Michel; The Savoy Label; Greenwood, 1980.

Ruppli, Michel, and Cuscuna, Michael; The Blue Note Label; Greenwood, 1988
(A remarkably detailed series of books detailing many of the major jazz and blues labels of the 1946-1960 period. Most, if not all, are probably still in print, but the cost of the series is probably beyond the average collector.)

Rust, Brian; The American Dance Band Discography, Vol. 1-2: Arlington House, 1975.
(Every vintage record collector's standard reference. Lists virtually all dance band records 1917-1942. Out of print but an updated edition may yet appear.)

Rust, Brian; The American Record Label Book: Arlington House, 1978.
(Annoyingly imperfect in some ways, but the only work of its kind. Expands on the history of most labels detailed in the **Guide**.)

Rust, Brian; British Music Hall On Record: Harrow, England; General Gramophone Publications, Ltd., 1979.
(Essential to those collecting the material, and the only major discography covering British records before the first war.)

Rust, Brian; Jazz Records 1897-1942, Vol 1-2: Arlington House, 1978.
(Another standard reference work, listing the majority of records with any jazz content. There are earlier editions also. This edition is out of print, but an updated reprint from British publisher Storyville may still be available.)

Rust, Brian; The Victor Master Book, Vol. 2: Walter C. Allen, Highland Park, NJ, 1974
(The only volume issued of a planned trilogy. Lists popular, race and country recordings, issued or not, from March, 1925 to August, 1936 cut by Victor.)

Rust, Brian, and Debus, Allen G.; The Complete Entertainment Discography (2nd Ed.): New York; Da Capo Press, 1989.
(Another of the indispensable books to collectors of pre-1943 records, although hardly as complete as the title might indicate. Much improved over the out-of-print original, but it is to be hoped not the final word on the subject.)

Rust, Brian, and Forbes, Sandy; British Dance Bands on Record 1911 to 1945: General Gramophone, 1987.
(Vital to overseas collectors and North American fans of British dance music, and a valuable reference work to anyone owning British material. Presumably still in print.)

Sears, Richard R.; V-Discs, a History and Discography (with supplement): Greenwood,1980,1986.
(A compprehensive exploration of the V-Disc recordings issued during World War II and thereafter. Valuable for collectors of that material, but of limited interest otherwise.)

The following periodicals contain considerable information for record collectors:
Joslin's Jazz Journal (Box 213, Parsons, KS 67357) (back issues probably available)

The New Amberola Graphic (37 Caledonia Street, St. Johnsbury, VT 05819) (All back issues available)

Record Research (65 Grand Avenue, Brooklyn NY 11205) (Many back issues available)

78 RPM Quarterly (626 Canfield Lane, Key West, FL 33040) (Issued sporadically, back issues unknown)

There are a number of now defunct periodicals, such as Discographer, JEMF Quarterly, Kastlemusick, Record Changer, and others which if available in a library or from a feelow collector can be valuable. As well, such rock-oriented record collecting publications as DISCoveries and Goldmine, among others, occasionally carry articles of interest to 78 rpm collectors.

There are a wealth of other discographical works - some privately published and virtually unavailable (or never formally published at all) and others long out of print or in foreign languages, as well as the catalogs, supplements, lists and trade advertisements of the record manufacturers or dealers - which were consulted in the researching of the **Guide**. these are omitted, both because of limited space and their unavailability to all but a handful of collectors. The serious researcher is advised to consult other such collectors or major libraries if available for details and availability of such publications. The author will be happy to attept to aid researchers or answer questions insofar as time permits.

NOTE: For those diehard researchers, the files of both CBS-Columbia (including ARC and some predecessors) and RCA-Victor are still held by their respective companies, although it is not known to what degree access is possible; also, Brunswick, Decca and Gennett ledgers can be seen at the library of the Country Music Hall of Fame in Nashville, while the Compo Company's recording ledgers are held by the National Library of Canada in Ottawa. While none but the latter were consulted by the author, and that only to a limited degree, it is hoped that these can be researched at a later date.

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